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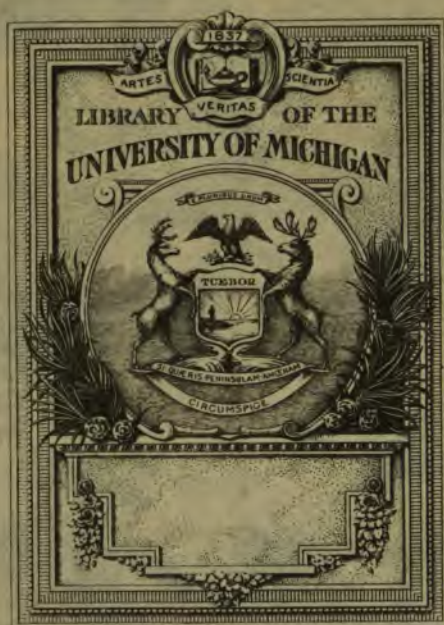
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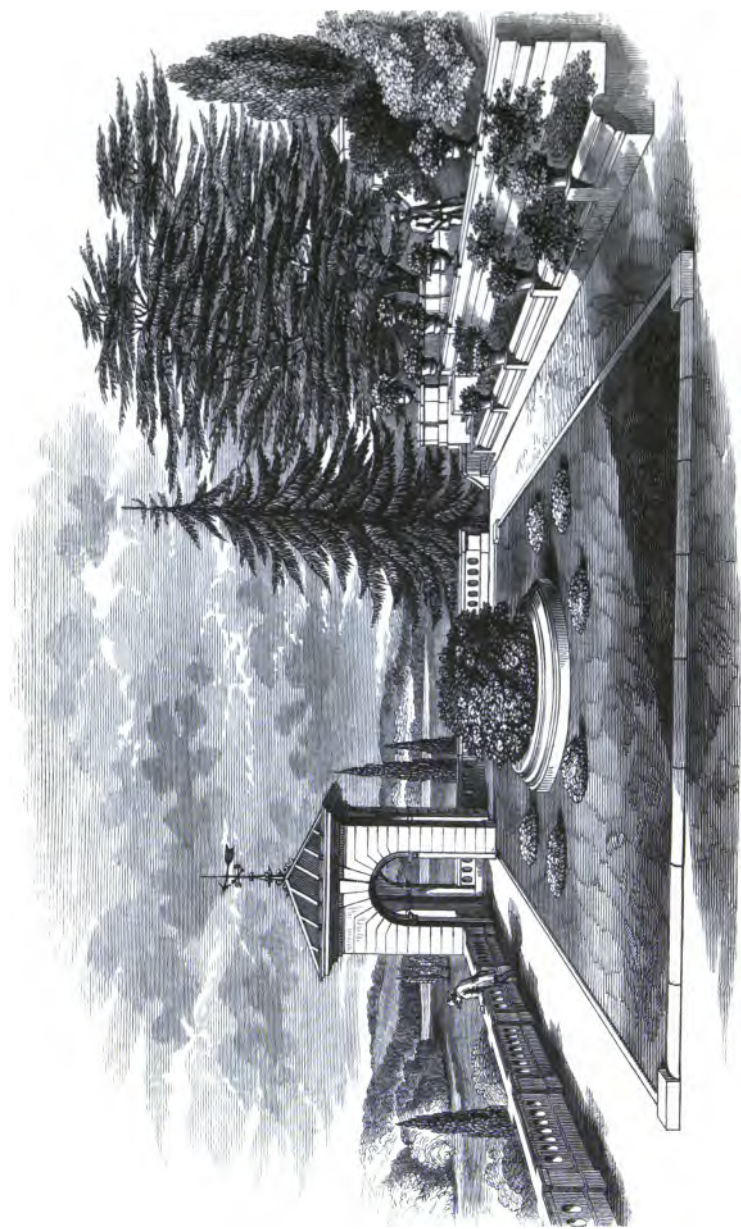
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GARDEN ARCHITECTURE.

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ARCHITECTURAL TERRACED GARDEN.

GARDEN ARCHITECTURE
AND
LANDSCAPE GARDENING

ILLUSTRATING THE ARCHITECTURAL EMBELLISHMENT OF GARDENS, WITH
REMARKS ON LANDSCAPE GARDENING IN ITS RELATION
TO ARCHITECTURE

BY

JOHN ARTHUR HUGHES



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1866



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PREFACE.

OF the many excellent works written both on Architecture and Landscape Gardening, none have treated especially of the connexion between the architectural embellishment of gardens and landscape gardening proper. It is to supply this want that the author offers this book to the public.

The art of Landscape Gardening when applied to the formation of gardens bears so intimate a relation to that of Architecture, that a writer who professes to treat of the one must necessarily touch upon the other.

The absolute point of contact is where the regular or geometrical arrangement of the Garden has to be designed so as to accord with the prominent architectural features of the House, the centres of walks and objects being determined with reference to the principal

doors and windows, more particularly when terraces, balustrades, and steps are used.*

If in the remarks which he has thus felt called upon to make on the several styles both of architecture and gardening, he sometimes deals with matters that seem so obvious as scarcely to require notice, he may plead the necessity of expressing his ideas as plainly as possible in a work not addressed exclusively to the profession.

Nothing is easier than to write a book of mild generalities, encouraging the reader to do what is right and avoid what is wrong; but as advice obscured by doubtful or hesitating forms of expression is practically useless, the author feels that no apology is needed for the apparent dogmatism of a book in which he sets forth not only his own conclusions, but the rules laid down by the best professors. The writer cannot say he *thinks* that a Corinthian column should be ten diameters high, or that a geometrical garden requires level ground.

If in many places it may seem not easy to determine whether the advice is given to architects, landscape gardeners, or amateurs, it may be urged that the

* This point is clearly illustrated in Vanbrugh's letter to the Earl of Manchester, printed at the end of this volume.

writer seeks to inculcate the necessity of their working, not as rivals but as friends.

The sketches illustrating this volume are nearly all original, and being accurately projected from the plans, may be relied on, when in perspective.

It is scarcely necessary to say anything about conservatories, because their style will depend on that of the house to which they are attached, and their form will be governed by aspect, position of entrances both from within and without, and many other circumstances which vary in every case. The humbler glass house is no portion of Garden Architecture.

The writer has not treated of farm buildings and outhouses, examples of which are to be found in many works, of which Loudon's is the most conspicuous, bridges alone, of architectural subjects not strictly belonging to gardens or houses, being noticed, because the defects which are illustrated have struck the writer very forcibly, and because he has seen nothing in print which would tend to correct them.

If the present work should assist a single amateur to analyse his impressions so far as to enable him to say, 'I know this is good *because* it pleases me,' instead of the usual formula, 'I do not know *what* is good, but I know what pleases me,' the author will

feel that his labour has not been altogether thrown away.

To give a few broad principles for guidance, to point out a few prominent errors, and to suggest as many positive improvements, adapted to plainly instanced circumstances, as can be clearly and unmistakeably done, is the utmost that he aims at.

JOHN STREET, BEDFORD ROW :

April 1866.

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ERRATUM.

Page 95, line 5, *for purple read crimson.*

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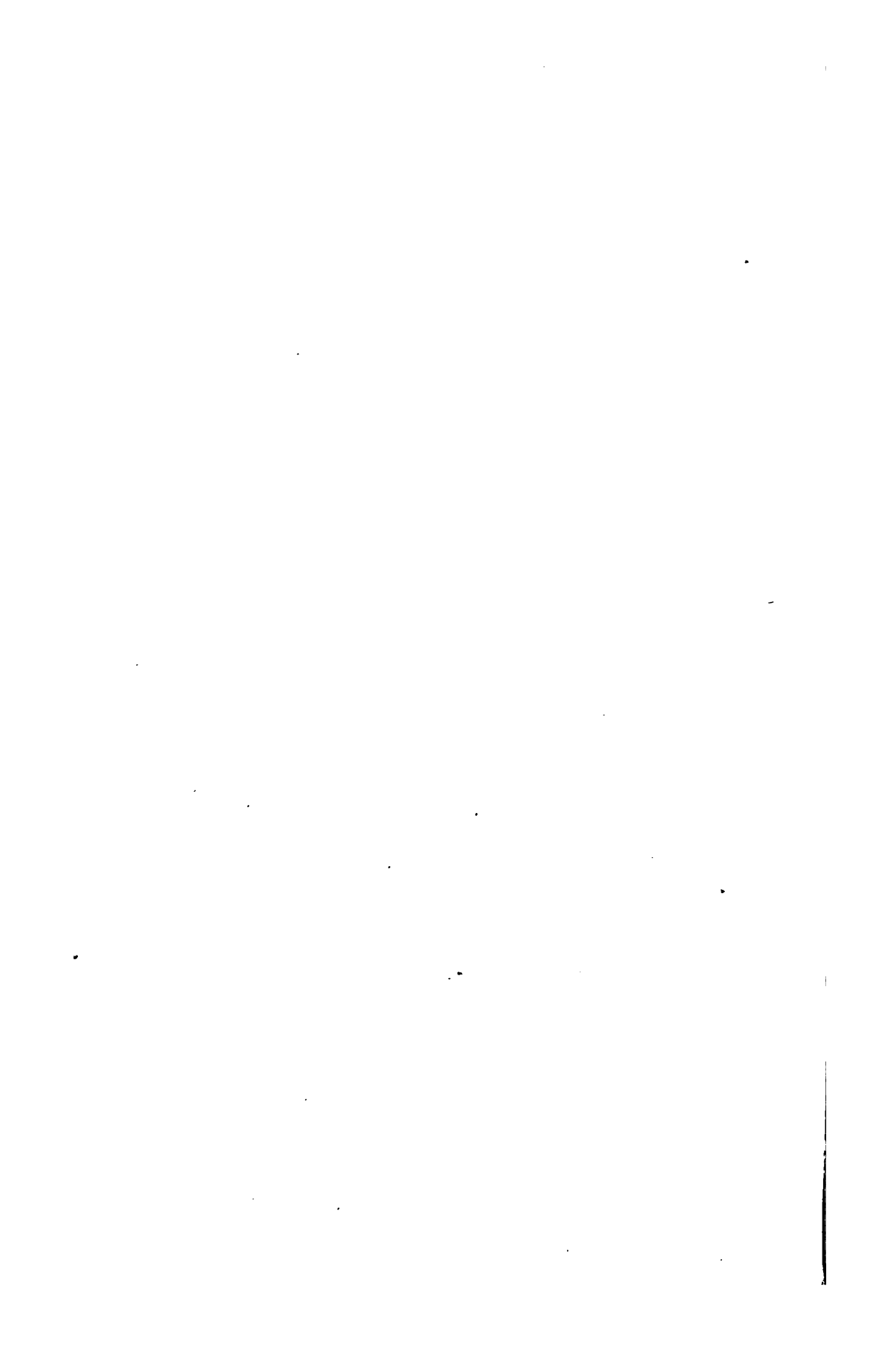
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GARDEN ARCHITECTURE

AND

HINTS ON LANDSCAPE GARDENING.

IN a book treating of architectural gardening, it may be expected that, at the commencement, some allusion should be made to the general principles of design. The writer can find no better method of so doing than by stating what those principles are, and illustrating them by example of a few well-known works and a few sketches, figs. 1 to 12, which are simply diagrams.

The principles governing all design are, UNITY, that is to say, *breadth*; and INTRICACY, that is to say, *variety*, including *contrast*. The former governs the whole scope of the design; the latter supplies the details. The influence of the one may be seen in works distinguished by their GRANDEUR and REPOSE; the charm of the latter in the combinations which produce PICTURESQUENESS and CHEERFULNESS.

To know exactly how far to allow either *breadth* or

variety to give its especial character to a composition, is the great secret of successful design. There must be a proportion, and yet a preponderance; enough *breadth* to secure repose, enough *variety* to ensure interest without creating *confusion*. In short, breadth must be so produced as to allow the aid of variety, while variety itself to be pleasing should be treated in a broad manner.

A few diagrams will serve to show how the principle of breadth applies to garden design, including the architectural features of terraces, which are thus early introduced, not as garden architecture, but simply for the purpose of illustrating principles.

If any reader should have difficulty in understanding what, after all, is really meant by breadth, let him look out of a closed French casement at any object whatever, taking care to place himself opposite the centre of the window; he will then see the view cut into halves, or in other words, that all breadth is destroyed. He will not know on which half of the view to fix his attention, and will instinctively change his position until he sees without obstruction all he desires.

It may seem paradoxical, but it is none the less true, that, under certain conditions, breadth may be destroyed by the very absence of a central object: an illustration of which may be seen at Greenwich. Viewed from a central station, either on the river or in the park, the Hospital, a noble building, is wholly unsatisfactory as a *composition*, for the very simple reason that it is

impossible to produce a composition by means of a *pair* of anything. Where a central, dominant building should have been, is a mere vista, occupied, *not filled*, at present by a mean house and a small ship. Seen from the park, the two cupolas and one-sided buildings bear a striking resemblance to two locomotives about to come into collision. Yet the buildings themselves are most stately, the details elegant, the situation grand; but neither stateliness, elegance, nor grandeur will supply the place of the lacking central superior object.

St. Paul's is composed of three main objects—cupola and towers; the Houses of Parliament of three also—main tower, clock tower, and lantern. Almost all cathedrals, and even our most successful bridges, illustrate the fact that three, or any uneven number of objects, will group and produce breadth, while two are utterly destructive to it. It may safely be assumed that any object which cuts a view into halves is a certain disfigurement, unless it be of such importance as to form the main object in itself. Considerations of the distances at which the object is likely to be seen must guide the designer, inasmuch as that which presents but a bad appearance as an accessory object in a view, might on near approach, when it would form the principal feature, be perfectly satisfactory.

As an illustration of the above, the reader may recollect the avenue of the Tuileries gardens and Champs Elysées, where the avenue is broad enough for its purpose, the trees large, the distance magnificent,

and the terminating object the best that can be, but the whole marred by the obelisk in the centre of the Place de la Concorde, which interrupts the view in the centre, without being of sufficient importance to fill the vista. The obelisk itself, seen from a short distance, is found to be a large object, of sufficiently satisfactory form; while, as a portion of the *avenue* vista, it would be insignificant, if it were not obtrusive. Those who have paid any attention to Egyptian architecture know that obelisks always stood in pairs, not as objects in themselves, but flanking the entrance of the superior portion of a central temple, which was the object to which they were accessories.

The following diagrams, 1 to 12, will show the application of the principle of *unity* or *breadth* to garden compositions.



FIG. 1.

In fig. 1 we have a fair expression of unity; the grass in centre is bordered by trees or shrubs, but the grass flat is the feature to which the walks at the sides are entirely subordinate; and whether this grass flat be cut into beds, or whether the flat is composed entirely of gravel and beds, is immaterial.

Fig. 2 expresses unity perhaps more plainly than



FIG. 2.

fig. 1. The centre consists of a path bordered by turf, flowers, shrubs, or trees.



FIG. 3.

Fig. 3 will be seen, on examination, to be identical in principle with figs. 1 and 2; that is to say, the garden in fig. 3 is not in two halves nor in four quarters, but one central whole, bounded by an enclosing border of flowers, shrubs, or trees.



FIG. 4.

Fig. 4 represents a most objectionable feature;

namely, an object in the centre of the view, cutting it into two equal parts.

Fig. 5 is not so good as fig. 3. It somewhat resembles fig. 4, in having the object, namely, the central grass flat, in the centre of the view. If the central grass flat were treated differently from the rest, by



FIG. 5.

sinking a tolerably deep panel, or filling such a sunk panel with water, the effect would be pleasing.

As balustrades, with flights of steps, vases, &c., form the chief part of the architectural decorations of a garden, the writer has thought this to be the proper place to show that breadth of treatment applies to them in the same manner as to the main divisions of a garden or view. It will be seen, for instance, that the objectionable feature represented in fig. 4 is reproduced in an architectural form in fig. 7—namely, the pier in the centre of the view—not important enough to awake interest, but sufficiently obtrusive to produce confusion. It may be safely taken as a rule, that a pier should never occupy the centre of any wall space or balustrade, but invariably an opening or void. We should either look *at* one object of sufficient importance, or *between* two at a third more distant.

Fig. 6 shows a balustrade, properly divided, with a void in the centre.

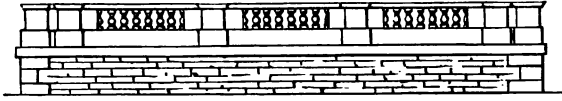


FIG. 6.

Fig. 7 shows the same improperly treated; that is to say, with a pier in the centre.

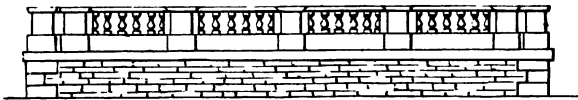


FIG. 7.

It is well known that the Greeks, while they never allowed a column in the centre of the fronts of their temples, did not scruple to use an unequal number of columns at the sides. It was supposed that the great difficulty of counting them would prevent anyone from finding out whether there was an even or odd number. In balustrades, however, it is of vital importance, no matter how long they may be. Recollect the garden-

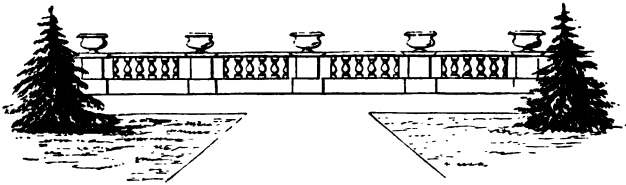


FIG. 8.

walks inside, and consider the ill effect of a pier in the centre. See fig. 8.

Fig. 9 shows the balustrade treated properly, with a void opposite the walk.

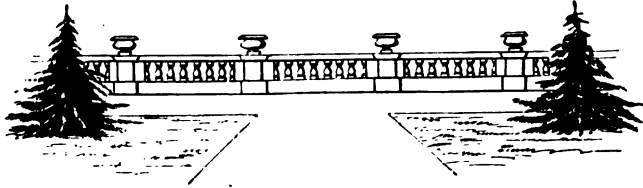


FIG. 9.

If a circular bay, as in figs. 10 and 11, be made, it

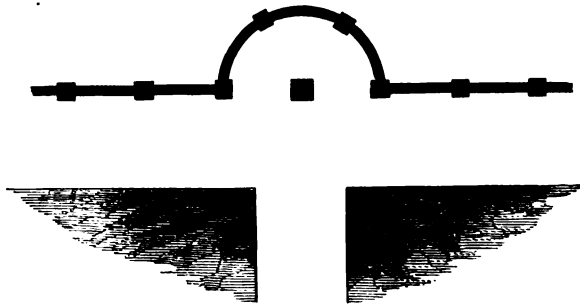


FIG. 10.

is quite allowable to place in the centre an object superior in character to the ordinary vases or piers of

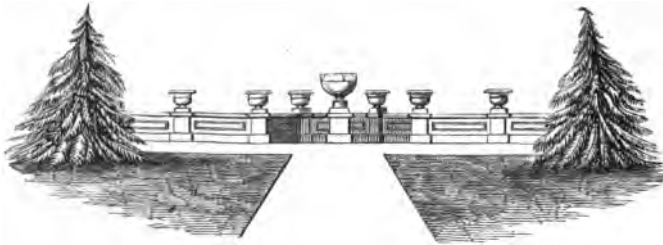


FIG. 11.

the balustrade, though there is a still better treatment possible.

Fig. 12 is merely the outside elevation of fig. 9, supposing it were desirable to continue the walk to the

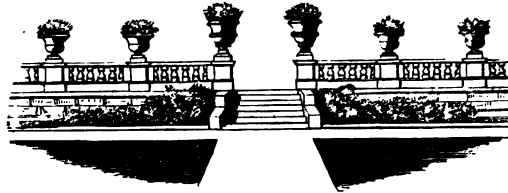


FIG. 12.

lower level by means of steps. It is in all respects a satisfactory composition.

It is important, even in trifling details, such as individual balusters, to treat them as piers, and consequently not place one in the centre, no matter how great the distance between the piers. If they are immediately under the windows of the house, as they are most likely to be, they are sure to be counted; and when the offending baluster is once discovered, it becomes an eyesore ever afterwards.

It may seem superfluous to allude to the importance of using half piers and half balusters. It is sometimes very convenient to dispense with the half or quarter piers, but it is a complete sacrifice of architectural propriety, and, when detected, is as offensive as the central baluster.

Much may be gained by studying the balustrades of the Travellers' and Reform Clubs, and that of Bridge-water House. The latter is of especial elegance, and is treated with great breadth, without sacrificing delicacy.

At the entrance front may be seen the use of a cylindrical or octagonal pier for termination. Fig. 13 shows the application of a cylindrical or octagonal pier to portions of a balustrade. The square form of the pier A would give much confusion in lines, none of which are either parallel to or at right angles with the building. Either B or C would be satisfactory.

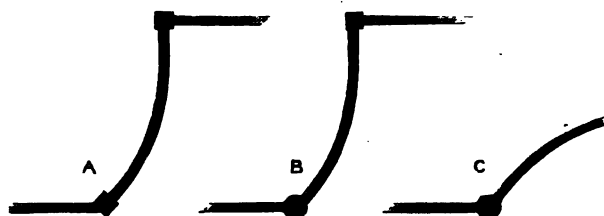


FIG. 13.

The writer hopes that he has succeeded in conveying some idea of what is generally understood by *breadth*. He does not think that *variety* and *contrast* need any special illustrations, inasmuch as everyone knows what is meant by those terms. *Variety* scarcely admits of explanation by means of diagrams; *contrast* is too simple to require them.

PRELIMINARY STEPS.

It is not the intention of the writer to enter into such subjects as soil, climate, or, indeed, if possible, anything that has been treated of elsewhere in a much fuller and better way than he could hope to do. He supposes, on the part of the reader, if a professional man, a good knowledge of the ordinary branches of the profession; and if an amateur, some acquaintance, at least, with the leading treatises on landscape gardening. The architectural hints are therefore addressed to landscape gardeners rather than to architects, for to the latter some of them may seem superfluous. The remarks on landscape gardening may be of use to the architect; and it is hoped, from the absence of technicalities, that the whole may be interesting to the amateur, who may suppose himself to be taking a tour through a property, from the turnpike road to the extreme limits of the place, noting the various objects in the order in which they present themselves.

On being desired to visit an estate in a professional capacity, it is not generally known what a saving of valuable time may be effected by writing to the employer, requesting to have the tithing or parish map at hand on your arrival. This can generally be done, as the employer is sure to be of some mark in the parish. Having got this map, it is not a difficult or lengthy operation to trace the estate, with its roads,

divisions, boundaries, turnpikes, direction of railway station or market town, magnetic meridian, situation of the house, &c., and to enlarge it five or six times by drawing squares over the small tracing, and also upon the plan on which you intend to work. This, when done, will be found of the greatest service in the field : it will be unnecessary to ask many questions, and the answers may be noted at once in some form intelligible to the professor. This will fix the information in the memory, and save harking back. Order beforehand such stakes as you think will be required, and, as a chain is seldom wanted in the first stages, be provided with a tape. An optical square, or cross staff, and a tape will go a long way towards taking such measurements as are likely to be wanted. With regard to the parish map just mentioned, there is a public office in St. James's Square where may be found the map of every parish in England, and where a copy of any portion can be obtained for a very small sum and in a very short time.

In the first place, it is very important that the employer should be pleased ; he has his notions of what he would like, which he cannot get rid of at once merely because the landscape gardener says they are incorrect. The latter perceives 'a divided duty.' For his own sake, he desires to make the grounds look as well as possible. For the employer's sake, he would disturb old associations as little as may be. Much feeling enters into these matters, and a positively ugly feature

may be one which it would be cruel to try to alter. The most that can be attained in these instances is a compromise between what you know to be advantageous to the employer and what he wishes to be done.

Sir Christopher Wren never ceased to regret the rejection of his favourite design for St. Paul's. Pugin, the high priest of the revival of Gothic architecture, has confessed the trials he had to undergo in every attempt to carry out his ideas. Indeed, he has left the touching statement, that of all his works, the only one where he had his own way and by which he cared to be judged was his own church at Ramsgate, where, as he says, he was 'both paymaster and architect.' Few men eminent in landscape gardening and architecture but will agree that the number of their works by which they would care to be judged, as having been free from prejudicial interference, can be reckoned on the fingers of one hand.

On arriving at the ground, if there is no map of any kind at hand, send immediately for the tithing map, and, pending its arrival, do the best for the employer by viewing the grounds. During this process the landscape gardener usually says little, but listens to the employer, who gives his views of what should be done. Here is an opportunity for the exercise of consideration for old associations, prejudice, foregone conclusions, &c. The employer lives on the spot, perhaps was born there; very likely he has erroneous views as to the improvement of his grounds; but after

all they are his, and the professor, if a man of any delicacy, will recollect as much. He must be prepared to hear much which does not appear to bear immediately on the subject; but at the end of the day, on sifting all he has heard, he may be inclined to modify his opinion. The writer was once desired to visit a place for the sole purpose of deciding the fate of a single tree near the house. At first it seemed to him manifestly advisable to cut it down, but after viewing it from every point, as the proprietors were in the habit of doing, he decided to let it stand, and he has seen no reason to regret his decision.

Some proprietors follow the landscape gardener all over the grounds, and to his remarks give no answer; and this is most unsatisfactory, because you cannot combat opinions you do not hear. Whether the employer is pleased or not you cannot tell; this much, however, is certain, it is a mood very contagious in its nature, and the professor is apt to take little interest in a subject in which the proprietor apparently takes none whatever.

If the place has been purchased, and has consequently no traditional or personal interest attached to it, the professor can insist with some vehemence on the soundness of his views; but happy the employer, and fortunate the professor, when the former goes abroad for a time till his house or grounds are completed. It takes much technical knowledge, and certainly as much philosophy, to view with satisfaction

the progress of architectural or landscape gardening works. It is difficult to imagine a saloon—destined to be finished in gold and white, with a parqueted floor, and a thousand pounds worth of plaster decoration in the ceiling—in a rough carcase, with a scratch-coat of plaster of a bad brown. When the employer is constantly seeing these things he is apt to be simply disgusted with the mess, and cannot see anything satisfactory which is to emerge from this chaos. If anything strikes his eye, so that he recognises it, he is almost sure to say, and indeed feel, most truly, that it is not what he intended, and in its present aspect no doubt it is not; but he sees the present appearance, and cannot imagine the future result. Ruskin has touched on this subject when he says how much finer the works of modern Italy, St. Peter's, the Florentine cathedral, &c. must appear to us than to the contemporaries who saw them rising from the level of the ground in all the disfigurement of lime-slaking and scaffolding, all the prosaic delay of strikes, the tyranny of task masters, the grumbling of ill-paid workmen, in short, the display of human nature in its least poetical forms. No building of the magnitude of our Houses of Parliament has ever been constructed with the same speed and poetry. No stopping for fifty years from want of funds—no factions pulling down half of what was already built to erect their private dwellings, and furthermore fortify them—no trafficking in little privileges which should bring in money to

the cause. In the eyes of most, buildings or grounds which have been seen in course of construction or formation never seem as pleasing as works which are not seen till completion. Buildings and grounds have their awkward ages, when it is desirable that none should see them who may hereafter be desired to regard them most favourably.

On the occasion of a first visit, it would generally be the wisest course an employer could adopt were he to let the landscape gardener alone, and only answer the questions he puts. Depend upon it he knows what to ask, and he should have his mind clear, and should not be forced to answer, then and there, questions which demand much consideration. If it is a place he has never visited before, he wants his own first impressions, which, indeed, he may see reason to modify, perhaps ignore altogether; but he is in his craft, and is not likely to go far wrong. When he proposes his improvements, it is time for the resident employer, whose local knowledge is valuable, to help him; but he should beware of accepting as final the statements of amateurs as to insurmountable obstacles. Many things appear thus to unskilled persons, which present but trifling difficulties to the eyes of experience.

Turning to details, most professors will recollect a conversation something like the following. The subject is the position of a lodge and entrance gates; the adviser has suggested their site.

‘Oh, but there is a turnpike four or five hundred

yards down the road, and, as I have compounded with the Trust, I should like the worth of my money.'

In vain you point out, and prove to a demonstration, that the situation you have chosen is the best that can be found.

'Yes, but there is that Jones on the Trust; and after his conduct about those ten acres at the corner that I wanted to buy of old Vetchley, I will not give him occasion to say that I did not get my share of the turnpike.'

And so the lodge is placed where it should not, to the amazement of all who are not in the secret of the Jones-Vetchley imbroglio.

'By the way, the ladies spoke of a few flower-beds just here, under these elms.'

Now this is serious. Vain is it to say that flowers do not usually do well under the dripping of trees; particularly graceless is it to say as much to the ladies themselves: still the landscape gardener cannot work miracles.

'No doubt, no doubt; but I fancy I have seen, at So-and-so, some very good beds, and I am sure there were trees enough there—cedars, elms, firs, larches, &c.'

Now the man is not to be envied who shall try to show that either the soil, situation, or aspect is different, or that the trees are not so close. You may carry your point and lose a patroness.

It is astonishing how fond ladies are of dabbling in landscape gardening, and very often with considerable success; and it is therefore of great importance to enlist

them on the side of the professor. They are, as a rule, possessed of taste in a more marked degree than are men, and it is only when they become *entêtées* of a particular object or effect that their usual powers of discrimination fail them, and they cease to be valuable allies of the landscape gardener. Yield in trifles, but in important cases present a firm but respectful opposition at the proper time, and at no other. No doubt cases arise where 'forbearance ceases to be a virtue;' and it certainly is startling to find, on a second visit to a place, that your cards, wherewith you had marked certain trees for the axe, have been transferred to other and quite different ones.

ENTRANCE ROAD.

The entrance road with its wing walls, in most cases the first unmistakeable indication of proprietorship which strikes the visitor, demands much care in its treatment. The writer will endeavour to point out a few of the errors which should be especially avoided.



FIG. 14.

For entrance sweeps of a plain character, the sub-joined sketch shows a method of coping which the

writer has seen practised with very good effect. It is a rude sort of crenellation, by no means lacking picturesqueness in execution, though not very effective as a sketch.

The two annexed cuts, figs. 15 and 16, show two

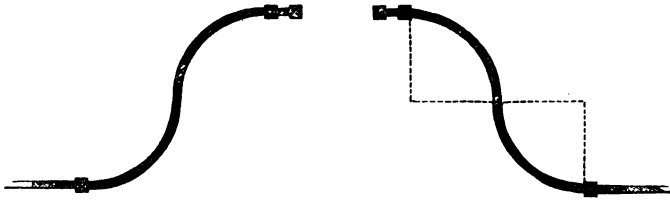


FIG. 15.

nearly similar methods of treating an entrance sweep wall. In the former the curves are simple quadrants in the Roman manner, which can never give grace in combination, as may be seen in the *cyma recta* or *cymatium* of any Roman example. The Greeks, on

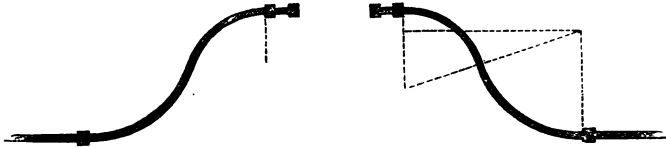


FIG. 16.

the contrary, used invariably curves drawn by hand, of such extreme delicacy that they cannot be imitated by any mathematical formula of projection. The Italian form of *cymatium*, which is of extreme grace, is also drawn by hand.

Fig. 16 shows the sweep treated in the Italian method,

drawn, for convenience, by two portions of circles of unequal radius. The curve is easy, and what is termed 'flowing.'

Some professors prefer a hollow curve for the entrance sweep, but it seems more natural that the walls or fence should conform to the track which either wheeled vehicles or pedestrians would take on turning from the highway into private grounds. Besides, anything that tends to increase the quantity of gravel *which requires weeding* is an objection. If on a very large scale, the portions of the road over which the traffic never passes might be turfed, and indeed planted, enclosed by a fence or posts and chain; but it may be questioned whether there is strict propriety in supplementing the sweep wall, which is the real fence, by another outside it. This difficulty is greatly lessened if the entrance recess is angular, as there will then be at least a fair place to start the supplementary fence from—namely, a corner pier.

The first thing required of an approach road is that it should be easy and reasonably direct. People who are hurrying to catch a train or fetch a doctor have little leisure to admire the road for anything but its suitability for purposes of locomotion. The curves should be fair and continuous, easy to be kept by the horses, and screening the house. The following example shows a very short approach; but, short as it is, it admits of being done badly.

In fig. 17 the curve is continuous, and the house is

screened. In fig. 18 the wheels would certainly follow the straighter course shown by the straight lines, and

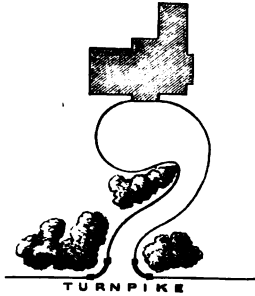


FIG. 17.

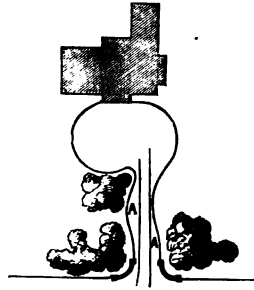


FIG. 18.

the recesses or bays A A would grow up in weeds, or require constant care; the projections would be shaved by the carriages, and continually encroached upon. Fig. 18 is, however, by no means as bad as evil ingenuity could make it; but it is wrong in principle, and no landscape gardener would lay it out so.

A practice which should decidedly never be allowed is for two bays or two projections on the same side to be seen at once; it is the worst possible fault a road can have. Use curves, as many as may be desired, but no serpent-like twistings. The following figures will explain more clearly.

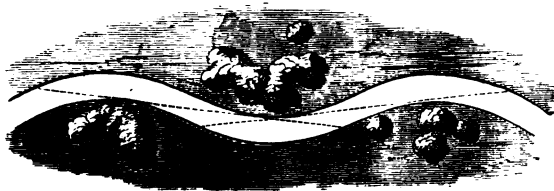


FIG. 19.

In fig. 19 we have an easy curve; and, by looking at

the dotted lines, it will be seen that the view is confined to one bay and one projection. In fig. 20, on the

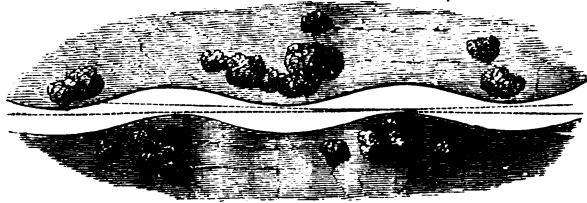


FIG. 20.

contrary, two indentations and two projections are visible, the effect of which would be very bad. A horse would draw a carriage so as to shave the projections and avoid the indentations, and the track of the wheels would soon show the faults of the design.

Most landscape gardeners insist that the road should be carried on the natural surface of the land. Unless, however, the ground be very easy in its slopes, there seems no valid objection to a moderate amount of cutting and filling. The main thing to avoid is the formality of a railroad; but as a road is manifestly an artificial work, why should it not be as perfect as skill can make it? The first object of a road is to carry wheeled vehicles, and anything in reason which facilitates this object would seem to be allowable.

The difficulty of making a satisfactory cutting is greatest in comparatively level ground which happens to be repeatedly crossed by hillocks, recalling in miniature to the traveller the rolling prairie of the West.

Fig. 21 is, of course, an exaggeration, but it will serve to illustrate the bad effects of the concealment of any low portion of the road by any high portion

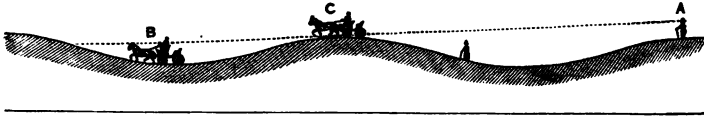


FIG. 21.

without a bend in the road. The spectator at A sees the carriage C in a proper position, but when C retires down the slope, and is partially lost at B, the effect will be rather grotesque, and will not be improved by the gradual emerging of C towards the crest of hill. There is a most painful instance of this defect in a work of great importance in another part of the world. In that case the road is about sixty feet wide.

Where there are means of laying out the road on curves, the inequalities of the ground can be got over with comparative ease, and a cutting may also be much bolder.

As to the width of roads, the writer is for having them narrow rather than wide. Everything depends on the size of the place; but as no entrance road need be wider than enough to let two carriages pass, fourteen feet is sufficient for the largest place; and as the width of the road preeminently gives scale, it should never be made, in a small place, more than nine, or at most ten feet, enough for one carriage to drive handsomely. It is thus kept in order by the traffic, and the weeds

kept down, which will not be the case where the road is double the width of the travel. If two carriages meet, it is easy enough to take the grass with one wheel for a few yards, and, even if the turf should be injured, it is cheaper to repair it now and then than to keep down the weeds in a fourteen-feet road permanently. The refuse lime from gas-works is excellent for killing weeds, but it must be used with care, as it will kill anything it comes near, and it spreads its influence laterally farther than is generally supposed.

If the place is old and well wooded, you may desire or be desired to take the road through a piece of wood composed of chesnuts or other impenetrable foliage. On this subject the writer can only say that he would not willingly do it, thinking that an entrance should be as cheerful as possible, which a long grove can never be; though, by passing through trees occasionally, great variety is given and the pleasure of the drive increased. Of course there is no objection to an avenue of any kind, because that supposes the trees to be at a good distance apart, and not too close to the road. Besides, an avenue consisting of two or more rows of trees is by no means a *track* cut through a forest. What the writer protests against is a road running into a wood composed of thick foliage, where a sufficient number of trees are not removed to allow the sky to be seen in almost all parts. A pair of trees here and there, with the road going between them, will be very good: even three or five trees can be thus managed

with advantage, but there should not, in the writer's opinion at least, be enough to make *the road dark*.

A growing custom is to make avenues by clumps of several trees, sometimes as many as seven or nine, disposed in groups at about seventy yards apart. Of course, in time, most of the trees must be thinned out—that is to say, entirely removed, to allow those remaining to expand into their proper proportions.

The finest avenue we have in England is supposed to be the Long Walk at Windsor. Many of the trees are dying, but the whole effect is still very grand. The avenues of Hampton Court have been much neglected by allowing too many trees to remain; those of Kensington Gardens have suffered almost beyond remedy. When trees become large, and touch each

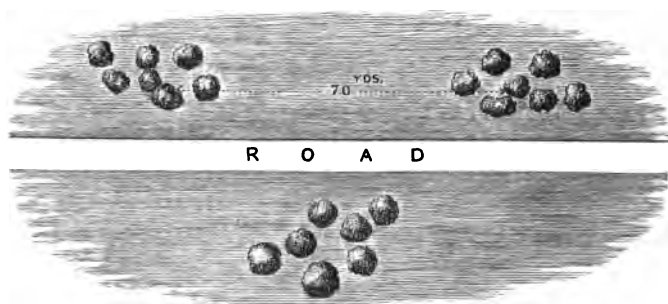


FIG. 22.

other, they exercise a most prejudicial effect by cutting the branches of their neighbours when swaying with the wind. This is reciprocal, and two trees are injured in every such case.

Avenues should not be designed to bear towards a *dip* in the land, unless there is an elevation beyond capable of bearing an object or forming a *vista*.

THE SITE OF THE HOUSE.

Having called the reader's attention to some of the defects which too commonly mar the approach road, and having given his views as to the proper mode of treatment, which, however, do not in all points coincide with those of some very able practitioners, the writer will endeavour to describe the sort of spot which he would select for the site of the house, being, of course, that which most nearly fulfils the requirements alluded to in the next pages.

In the first place it is essential that the site of a house should be chosen by a landscape gardener, and with his utmost care, no matter how long it may take.

Of all mistakes, the most serious is that of placing a house badly. Lakes may be drained or filled up; trees may be planted or cut down; roads made or diverted; but the house remains as it was first set out, to the life-long satisfaction or annoyance of its occupant.

The importance, therefore, of choosing the best site is so great, and the service thereby rendered to the employer so considerable, that many landscape gardeners, in addition to their per diem rate of pay, charge a separate fee equal to a day's pay, and no money is better earned. It must be very desirable that an

employer, who is about to lay out many thousands on bricks and mortar, should know that they will be put in the most advantageous place. No rules can be given for choosing a site, because every place is different; it is usual, however, to have the garden front the choicest in design, and commanding the best views. The entrance should be at what may be called the back: at all hazards, keep the horses from walking into the drawing-room; and do not force on visitors the transparency of the conventional 'not at home,' by exposing the whole family at luncheon, or the lady taking an early dinner with the children.

It is of more importance than would at first sight appear, to have, if the place is very large and the drive within the grounds long, a sort of private back road by which the proprietor can reach the turnpike without meeting visitors.

If the ground slopes from back to front, say from

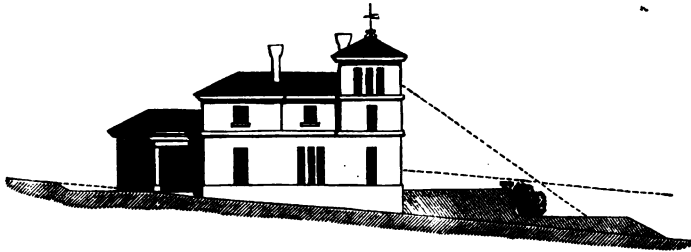


FIG. 23.

NNE. to SSW., it will be advisable to contrast the slope by raising the building at the garden or SSW. front. This will allow the entrance to be ENE. or NNE., and

favours the terracing of the gardens. This effect of contrast with the slope is neglected in too many instances.

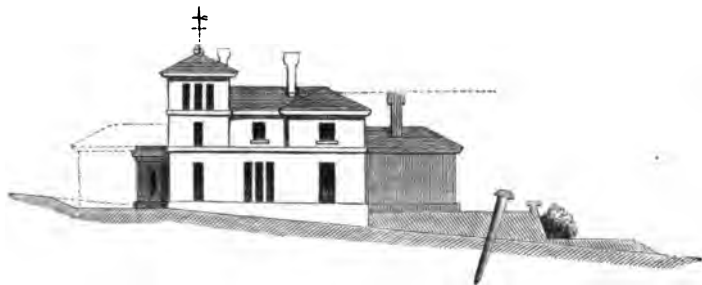


FIG. 24.

Fig. 23 seems to be firmly seated on the slope, while fig. 24 has much the appearance of slipping, and appears to want a nail driven diagonally somewhere. In the former case the belvedere tower commands the entire view towards the valley, which is interrupted in fig. 24 by the roof of the rest of the building. If the offices were placed where the dotted lines are in fig. 24 the composition would be much improved, though it never would look well on account of the radical fault in the ground line.

Beware of the water which is found in every hill. See that you have a very deep trench completely draining the site, no matter what it costs. Too many buildings on hill sides are ruined by the water from the hill. Insist on a sufficient *damp course* and dry area; and, if you cannot have your way in this particular, have nothing to do with the building. The

architect gets all the blame, and who hears or cares for his explanations?

Trees in any considerable quantity should not be suffered very near the house; they are causes of much damp. A cedar is one of the least objectionable trees for such a situation, as it is dry in itself, does not check the current of air like an elm or beech, nor does it hold such a body of damp. The pinaster is equally free from objection. A yew or thorn will do no harm, because they are mostly of small size, and will not screen large portions of the walls from the sun and wind. But when large elms, beeches, and sycamores are allowed to almost overhang the roofs, choking the gutters, darkening the rooms, and covering walls and roof with a green deposit, it is time for the sanitary inspector to interfere.

All writers on landscape gardening agree that a backing of trees is the best that can be obtained; and if there is any piece of timber on the ground which would form even the *nucleus* of an extensive plantation, its situation with respect to the house should be well considered. A house should not be nearer to a wood than fifty yards, but may be within half that distance of a mere row of trees. Some trees of a very marked character are necessary in the vicinity of the house, to give individuality to the place. Cedars and *Wellingtonias* are very well suited for this purpose. The larch, when well grown, is a most graceful tree, little inferior to the cedar. A chesnut gives great character;

as does a tulip tree. The Spanish chesnut is very ornamental, but is only suitable where the park comes very close to the house.

In settling the space to be occupied by the lawn, recollect the expense of keeping it in high order, and that every square yard adds to that expense: do not, therefore, give it too magnificent proportions on your plan, unless you are sure it will be kept up at that size.

Nothing has a more comfortable, English appearance than a well-kept lawn, though it cannot be valued as it deserves except by those who have missed it in foreign lands, where the well-shaven velvety lawn is unknown.

STYLE OF THE HOUSE AND GARDEN.

The *Continental* style has at present a great run in this country. It would be difficult to point to a good example of this indifferent style. It certainly has the merit of high-pitched roofs, but is eminently un-English in character. We have quite enough of remains which are model-worthy: in the old English manor-house, which for state or convenience will hold its own with anything, we are unsurpassed; Penshurst for an example. If, however, it should be determined to build in the foreign fashion, see that it is consistently carried out. If vertical lines are assumed for character, do not neutralise the verticality by an *equal* amount

of horizontal features. A small or large amount of contradiction will not be necessarily offensive; but a balance, neither hot nor cold, is detestable.

Pure Gothic domestic architecture does not lend itself to garden decoration as readily as the classical styles. It may be that the gardens, if any, which were attached to such buildings have been effaced by the hand of time. We all know how soon a neglected garden becomes obliterated, almost as if it had never been, and we therefore do not know how our ancestors formed such gardens. The writer is inclined to think that some attention was paid to a sort of *plaisance*; but when every rich man's house was a species of castle, there would not be much room for garden ground. A small spot is shown at Conway Castle as the garden of Queen Eleanor of Castile; but as it is surrounded on three sides by high walls, it could not have been a very good place for flowers.

In the gardens attached to Gothic domestic architecture, slopes will take the place of balustrades. Crenellated copings are admissible, but will be found rather heavy. Yew and box hedges will suit well. A glance at the terrace on the east side of the new hall of Lincoln's Inn will show the difficulties which the Gothic style offers. It is to be regretted that in this instance no attempt has been made to do anything worthy of the name of gardening.

The well-shaven BOWLING-GREEN is eminently suited to domestic Gothic; so is the IVY BED, IVY MOUND, or

IVIED WALL. Steps and slopes as many as may be, but no vases. Raised beds, troughs, and kerbed mounds are very proper and ornamental, and admit of the greatest variety of plan and elevation. A coped or architecturally kerbed mound is, however, a very expensive piece of ornament; 300*l.* is not an uncommon price. They are made in *terra-cotta* as well as in stone. See figs. 133, 134. Many excellent judges of the subject have held that no style of Gothic earlier than the Tudor is fit for our imitation. Pugin said we were too fond of stopping just one stage before we came to good architecture; in so many words, that we rested at the Elizabethan style, in his opinion the worst of all, instead of going one step farther back and reaching the glories of the Tudor style. Now, if retrogression is desirable, there is no reason why we should stop at any given date, unless there seems reason for stopping at that period of architecture which to this day ministers to our wants better than any other. The architecture prevalent in the latter part of Elizabeth's reign and during the time of the Stuarts is, perhaps, the very best we could possibly go *back* to. The writer is no friend to experiments or new styles, although he has had the advantage of seeing the *Victorian* springing up on all sides.

Of earlier examples of castellated buildings restored, such as Warwick Castle, few are successful, perhaps Warwick the most so. Windsor is on such a large scale, and has been altered so much and so badly, that

it is not by any means an example of castellated Gothic. When Pugin ridiculed the modern attempt at castellated architecture, he seems to have disposed of the question altogether. No building is castellated without many features for which we have no use ; and the very things which are indispensable to us defy castellated treatment. Low sills to windows, and windows reaching to the ground, conservatories, and much else, are at variance with a style whose accommodation seems to have been confined to a ' bower ' for my lady, a ' closet ' for my lord, and a hall where everyone seems to have got very comfortable in common, and, with the exception of my lady and my lord, slept on the straw when sleep overtook them.

Compare the remains of any castle of the Plantagenet period with Kimbolton in its Tudor days, where all seem to have had decent lodging, to say nothing of the means of very considerable hilarity provided to their hands. Hampton Court in Wolsey's time was not an incommodious residence ; and later, Longleat, Castle Ashby, Audley End, Wollaton Hall, and many more, were pleasant places to live in. If we are to copy, let us at least copy the architecture of those of whose habits we know something, and whose accommodation has not proved unsuited to the wants of an age which produced more statesmen, philosophers, and soldiers than dyspeptics and valetudinarians.

Gothic architecture was not invented ; it was the growth and progress of art generally, and latterly fell

off considerably, particularly on the Continent. There is no reason why the principles of all art, on which the Gothic was founded, no less than all others, should not lead to a *progressive* movement which will come to something. It is true that the Victorian style is not a great step in advance; it is in reality no advance at all, but an ill-disguised backward movement, of which the generation may take note.

The house of the Augustan age, from 1700 to 1760, is a very comfortable style of house, suited to every purpose of state or convenience, and not only calculated for mansions of a princely character, but equally for modest suburban or country residences. Its roofs are of a pitch suitable to the climate, and allowing good attics; its chimneys are solid and ample in appearance; it admits of as much decoration as can be desired, and can dispense with it as well as can any style. Symmetry is not essential; it seems to have comfort for its character, and to breathe an air of peace and plenty.

For very rich people the Roman style has no equal. Blenheim, Castle Howard, Stowe, Chatsworth, Wardour, Harewood, and others, 'quos referre mora est,' are very splendid; but it is one thing to build a house and another to live in it. The repairs alone of a very large house are equivalent to a considerable rental.

The Anglo-Italian style is very good for a marine villa, or any exclusively summer residence, but it always seems to require for site the hill-side overlooking the

sea or an extensive plain. It demands a prospect, without which it seems impertinent. A tower is frequently designed for this style, in situations not the least requiring one. It is entirely dependent for effect on breadth; a weather stain is fatal; even a few stones of a lighter or darker shade than the rest spoil it. For this reason it is a good style for stucco, and looks well when painted in almost any shade of common colour. And here a word in favour of stucco and paint.

Although stucco and paint lie under the ban of architects of the Transcendental school, there are yet persons who prefer a dry house to a damp one. Cement, if good, is more durable than most of the freestones. It contains no inherent moisture, having been burnt, and admits none. Where cemented walls are green outside and mil dewed within, the cause is damp rising from the ground and drawn upwards into the body of the wall by capillary attraction. Cement which is composed of road scrapings and mud from a clay soil is not here meant. Cement which is bought at a fair price, of manufacturers of character, and laid on by an honest builder, particularly if there is a good clerk of the works to represent the employer's interest, is a most excellent coating to a wall, and is fit for anything but a church, palace, or public building.

Paint gives a clean, uniform appearance to stuccoed buildings, and renders them thoroughly waterproof. Its only objection is that it requires renewal; but even stone requires cleaning, if in cities. We are accustomed

to see in London stone and brick buildings scraped and renovated, and some years ago all the houses in Paris were thus furbished up by Imperial decree. The Travellers' Club in Pall Mall is a specimen of what may be done in cement. It will, in all probability, outlast the Army and Navy Club, in the same street, a piece of the corner of the lower cornice of which, weighing upwards of 2 cwt., fell not long ago.

The Grecian style is little used at present, though there seems no reason, excepting that it has gone out of fashion—a fact the writer regrets, for it has in many respects no equal. It has always seemed to him that the Grecian style never had fair play. The architects never forgot their temples. In all other styles they seem to have given some play to fancy, imagination, conceits even, and with the best effect. The architects of the beginning of the present century, hot from Athens and *Magna Græcia*, had not the feeling for the picturesque which distinguishes those of the present day; and the latter, instead of trying earnestly what could be done with Grecian architecture, seem to have abandoned it as impracticable. If this style is used, it should be remembered that it requires breadth and repose, which are synonymous. Have no little beds in fancy patterns. Try a broad walk, a rectangular or elliptical basin, no vases—at least no small ones—a large tazza for water, broad turf margins, banks of shrubs, temples embosomed in masses of shrubs—*arbutus*, laurel, rhododendrons—no climbing plant about the

masonry, a cedar here and there, steps and change of level the more the better, and here the picturesqueness may be got.

STYLE OF GARDENS.

The style of the garden may at all times be later than that of the house. Changes of fashion and taste would affect the garden sooner than the house. In the one the whole external and internal decoration would have to be changed at great cost ; in the other it is only the trouble of making or destroying a few walks and beds. A few loads of earth to make a bank, and a few yards of cutting, will materially alter the style of a garden ; and as we are prepared for greater caprice, we are not shocked at slight incongruities. In digging up almost any old garden, remains of still older can be traced, and this in cases where we know the house itself has not been altered.

The writer has always thought that the architecture of gardens should be to a certain extent florid—that is to say, more so than the house. Perhaps it is that, being in the midst of flowers, leaves, tendrils, and delicate forms generally, the transition to extreme simplicity is too violent, and shocks the spectator.

As an example. A perfectly plain die or pedestal of polished granite or marble would be considered quite good enough, and, indeed, most appropriate to support a handsome vase, tazza, or bust, if within doors, whether in sculpture gallery, hall, library, or observatory,

yet this does not look well in a garden, where a pedestal of fantastically carved freestone would be more pleasing. The glitter of the polished surface is destructive to all repose.

Landscape gardening is usually classed under two distinct heads—the *ancient* or *geometric*, and the *modern* or *natural*. To the former belong the Italian, Dutch, and French styles; to the latter, the rural, gardenesque, and picturesque.

The following description of these various methods of treatment was written nearly as follows, some years ago, in a pamphlet which accompanied a competitive design for a very large public work. The writer believes that it contains the substance, if not the actual words, of several well-known authorities. He is perfectly aware that it is most inadequate, but it is the best he can do without going into tedious details and endless illustrations. And here he would remark that, in proportion to its importance, landscape gardening is most copiously illustrated in French and Dutch works of large size and most beautiful engraving; indeed, the works of LE NÔTRE are redundantly illustrated.

The Dutch works are also replete with plans and perspective of *residenzes* of stadtholders, backed by sand hills for the most part, and fronted by canals. They show much skill in the geometrical style of the day.

LE NÔTRE was undoubtedly a great master, a representative man of his time. It was not his fault if the

taste of the day was all for straight *allées* and stilted forms generally. What was given him to do he did well, according to his lights; and did he live in the present day, he would make a figure that should astonish those who complain of his formality.

The *Italian* style is distinguished by stone terraces, parapets or balustrades, steps, basins, terrace gardens, architectural flower gardens, choice trees and shrubs, statues, vases, fountains, and sculptured ornaments; in short, much architecture.

The *Italian* style is adapted to classical residences and grounds in the immediate vicinity. It is the handsomest style we have.

The *Dutch* style, once prevalent throughout nearly all the most enlightened portions of Europe, consists, when on a large scale, of straight avenues radiating from a common centre, geometric groves, large basins of water, canals surrounding different compartments, broad level lawns, &c. The gardens are distinguished by grass terraces, turf mounds, fountains, and basins. There are, besides, vegetable sculptures, for which see the 'Spectator,' such as trees and shrubs cut into various shapes; arcades, pyramids, arbours, parterres in box, and very ornamental they can be made—witness the Shrewsbury S at Alton Towers—bulbous flowers in geometrical forms, &c.

It is not very difficult. Use plenty of gravel, much box, yew, and juniper, particularly juniper; see that the lines be straight, the yew, box, and juniper

trimmed, the water as ugly as possible; plant a few tulips and bulbs, and there is no great danger of going far wrong.

The *French* style of landscape gardening is a modification of the Dutch with an addition of the Italian. It is less severe than the latter, and admits of many of the fancies of the former with an addition of grottos, *allées vertes*, &c. As compared with the Dutch, there is an entire absence of canals, and a greater breadth of lawns; compared with the Italian, it is inferior in its terraces and fountains. There are many places where a French garden would suit the architecture or peculiar locality, or aid in keeping up the historical character of a residence in a manner that no other style would accomplish: for instance, the gardens of a house of the later Stuart period, when the influence of France was dominant. It is well fitted for the introduction of pavilions, summer houses, and irregular architecture generally; besides, less breadth is required in this style, and the hedges of juniper, yew, privet, box, arbor vitæ, or whatever else, may be, and indeed frequently are, allowed to grow to such a height as to form a screen completely separating one part of the garden from the rest. Of course, in passing into, as it were, another region, great changes in the way of episode may be made.

In cases where great severity seems desirable the unities are better preserved by adopting the Italian style, which also admits of its episodes.

The writer imagines that in the Italian style that end was gained by masonry, walls, balustrade, terraces, &c.; which in the French is sought by evergreen hedges, slopes, and formal planting.

In the *Natural* or *irregular* style the grounds and plantations are formed in flowing lines, imitating nature in its main forms and outlines; the trees, shrubs, and flowers are indigenous, but show the hand of man in their detailed arrangement. The character is that of natural beauty.

The *Gardenesque* style is distinguished by the trees and shrubs, whether in masses or groups, being planted or thinned in such a manner as never to touch each other; so that, viewed near, each tree and shrub would be seen distinctly, while from a distance they show a high degree of beauty manifestly resulting from the art which placed them where they are. The trees, shrubs, and flowers are exotics, kept in a high state of cultivation, arranged in irregular groups with good outlines.

Soft undulations in the grounds, roundness, smoothness, and freedom from irregularity, are its leading features. Grace rather than grandeur is its characteristic.

The *Picturesque* style is characterised by broken and rugged features and bold outlines, the trees and shrubs being arranged in irregular plantations, deep and tangled in portions. Sudden variety and contrast are freely employed, and with broken scenery, cascades

and rapid streams, rocks, &c., when such natural advantages can be obtained, make a scene which would form the delight of a painter. Episodes in this style will give great contrast, and consequent force, to Italian or French gardens ; but natural roughness of ground is indispensable.

TERRACES.

The preceding remarks on the various styles of architecture and landscape gardening have been purposely made as concise as possible. The writer doubts not that more amplification would have made them clearer, but he fears diffuseness. If enough has been said to give a general idea of the various styles of architecture, and the gardens which should accompany them, it is as much as is aimed at.

The writer will now proceed to the subject of TERRACES, with their steps and other accessories. After making a few remarks on the principles of terraces in general, instancing the effect of departure from those principles, he will give a few illustrations, which, he hopes, will be found adapted to the circumstances for which they were designed. If all are not model-worthy, most will be found suggestive.

Of all architectural works in connection with gardening, terraces hold the chief place ; and as steps and piers are their indispensable accompaniments, they will be treated as one subject. A few remarks on the grass

slope or terrace, as being the prototype of the more ambitious architectural retaining wall, with its balustrade and vases or statues, seem necessary, and the reader's attention is specially invited to figs. 25, 26, 27, 28, and 29.

TERRACES, THEIR CONSTRUCTION.

It seems plain that a terrace is the artificial prolongation of a level, retained at the precipitous end by a wall, with a rail of some kind to prevent people from falling over.

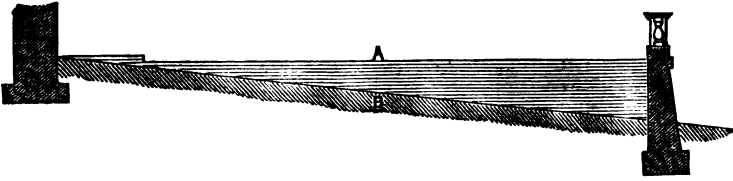


FIG. 25.

Fig. 25 shows a terrace with retaining wall, &c.



FIG. 26.

Fig. 26 shows one with an earth slope. Now there is no other kind of terrace than these two, or modifications,

and the two are distinct in character, and should never be mixed.

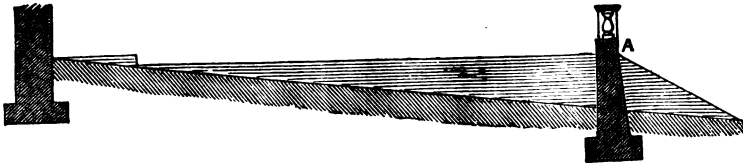


FIG. 27.

Fig. 27 shows the earth heaped up against the retaining wall at A, and the mischief is little lessened

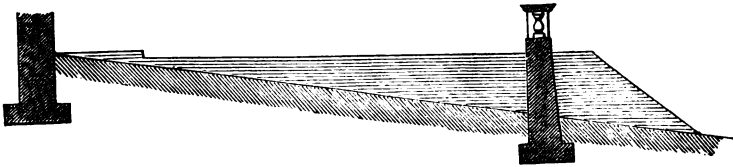


FIG. 28.

by carrying a small level piece in front of the balustrade as at A.

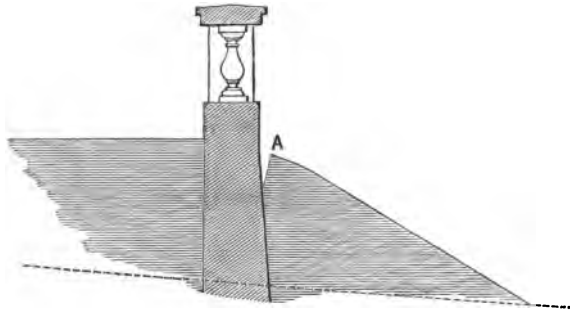


FIG. 29.

It is true the earth has the advantage of being sure to remain attached to the wall, while in fig. 27 it is sure to slip in a most unseemly manner. See fig. 29.

The slope, moreover, is very difficult to mow. The horizontal lines represent filling. The lines from left to right show the natural surface of the ground. A balustrade should never be placed on the *level* as a separation, after the manner of a hurdle. It can only be properly used to prevent persons from falling over a precipice, no matter how slight; but a *perpendicular descent*, no matter how small, there must be—a slope does not assist the combination in any way. A balustrade cannot properly be placed on a ha! ha! unless the distance at which it can be seen is very short, or unless the slope can be made very long; for it is clear that if the distance be so great as to conceal the ditch, the balustrade will seem to be on the level, and will appear to be placed there on purpose to be leaped over. See fig. 30.

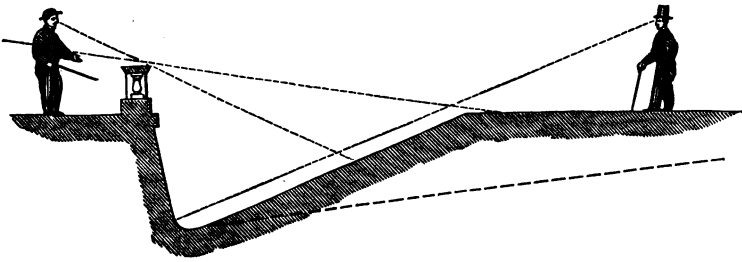


FIG. 30.

To both these spectators the balustrade would appear very satisfactory; but if the one outside were able to retire for some distance, the wall would be lost sight of entirely. Therefore make the slope long, so as to

have no real ditch. In most cases, where the ground is level, the writer would separate the garden from the park by an unobtrusive ha! ha! with an almost invisible coping, and iron railings which are strong, cheap, and scarcely visible. If hedges of evergreens, disposed in masses, and clipped at the top where necessary to give formality, are employed with judgment, and treated, not as a continuous border, like a hedge, but varied by shrubs of various heights, considerable intricacy will be obtained, while glimpses of the park will be preserved.

The great writers on landscape gardening insist that there should be a decided division between *kept* ground and the *park*—vide Gilpin on 'Lawns and Forest Scenery'—for which reason it is necessary that the earth should be cut back for a long distance on the park side of the ha! ha! so that the spectator may see the wall from a considerable distance; the ditch should be of such a gentle slope as scarcely to be a ditch at all.

The decided separation between the *kept* ground and the *park* may be effected without any such marked feature as a balustrade, wall, or formal clipped hedge. The abrupt cessation of shrubs is enough, if properly done. In the writer's opinion it is far easier to mark the distinction between park and *kept* grounds, as seen from the house, than as seen from the park. In the former case you have the assistance of gravel walks, terminal objects of stone, &c., which are by no means necessarily seen from the park side.

The immediate vicinity of the separation between the dress grounds and park should be manifestly artificial in its treatment ; and, in the writer's opinion, this is the place for the trees, on which will eventually depend the character of the place. A few cedars, larches, *Wellingtonias*, or any choice and striking trees, will give much character when they are well grown, and at first several can be planted together, which will make a show immediately, and will allow of being thinned out as they assume thriving growth. A cedar of Lebanon, if it is to have the best care taken of it, should be planted in the centre, or at least on the sheltered side of a group ; and when the cedar is strong, and has got a good growth, cut down the trees round it very gradually till it stands alone. This seems a slow process, but in reality it is not. You have the benefit of a little plantation from the first, and, as the trees grow, you will have fewer but better, until you have one single fine tree of the sort and in the place you want. This, however, supposes nerve enough on the part of the proprietor to allow of the said cutting down.

If the ground is of a nature sufficiently undulating to warrant the use of mounds, greater variety may be obtained in the forms of the masses of shrubs on the garden side of the fence. By the use of mounds, very varied effect will be got very speedily ; but if the surrounding country is very flat, they must be used with great care, or they will look like heaps. Avoid,

by all means, allowing the terrace to appear as if the earth had changed since the building of the wall. See fig. 31.

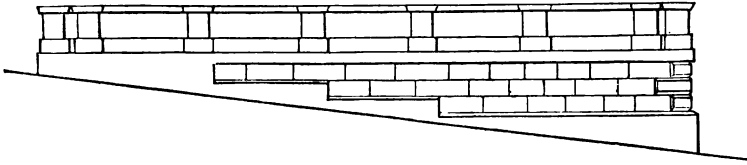


FIG. 31.

In all cases of any length show a plinth, if necessary, stepped down as in fig. 31. Unless something of this sort is done, it will seem as though the terrace had sunk in soft ground, or had been encumbered by earth in the manner of the shifting sands of the desert. The great difficulty of treating the terraces of the Palace at Sydenham does not furnish an excuse for the fault above alluded to.

STEPS.

The treatment of steps shows, as much as anything, the skill of the designer. That it is very difficult, is manifest from the very small number of satisfactory examples. The best steps, with balustrade, that the writer remembers, are in the garden front of Bridgewater House, and the very worst in a palace at Vienna, where there is a rail and complete balustrade not only on the well side, but also on the wall side. See fig. 32.

The objection to such a disposition of balusters is obvious. Against the wall they are not only useless,

but a positive nuisance, there being just room enough behind them to harbour dust and dirt, probably pieces of paper, and possibly pieces of orange peel.

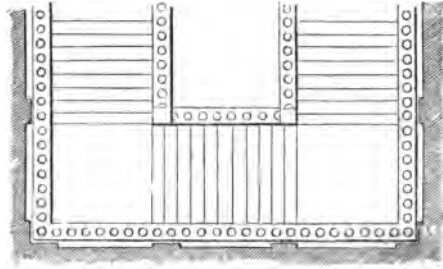


FIG. 32.

Another very common mistake is to allow the rail to run raking into the die of the pedestal.

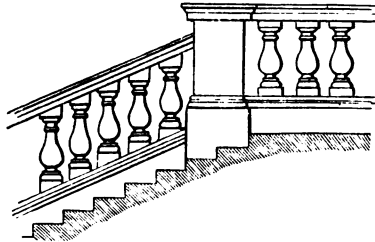


FIG. 33.

Fig. 33 shows the incorrect method of forming the hand rail, which should in all cases be continuous, and should never be interrupted by a pedestal rising above it. The corners of the cornice or moulding to the pedestal are dangerous in reality, besides being formidable in appearance. There is in art a golden maxim, '*If a thing looks wrong, it is wrong.*'

In fig. 34 the balustrade is tolerably correct.

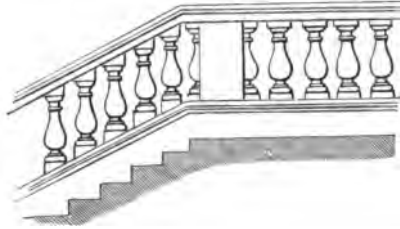


FIG. 34.

The following example, fig. 35, shows the bad effects of dividing the number of steps necessary for the ascent from the lower to the upper level into very unequal portions. It will be seen that, with four risers on the

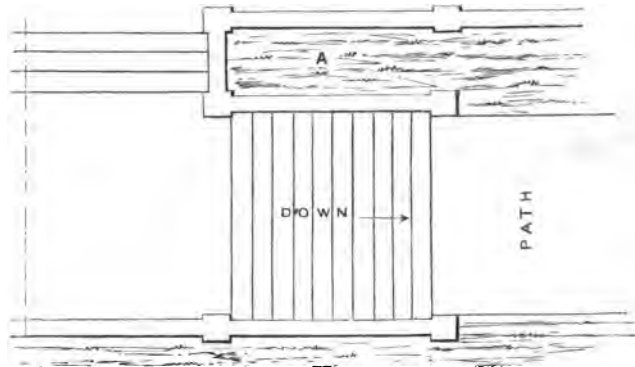


FIG. 35.

upper portion, a space of grass, A, is left between the terrace and ramping balustrade, which is too narrow for any useful purpose. Grass will not grow well there ; for shrubs it is too narrow. It will always be a damp, dark hole, weedy and forlorn.

It would be better to omit the four risers on the upper portion, and continue the upper terrace in the form of a platform, as in fig. 36, adding the four risers to the long flight.

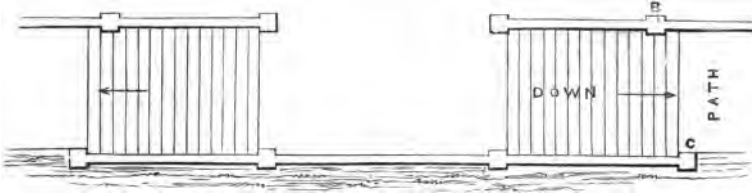


FIG. 36.

There is not the slightest reason that the pier c should match the pier B.

In fig. 37 another treatment is given. The steps are

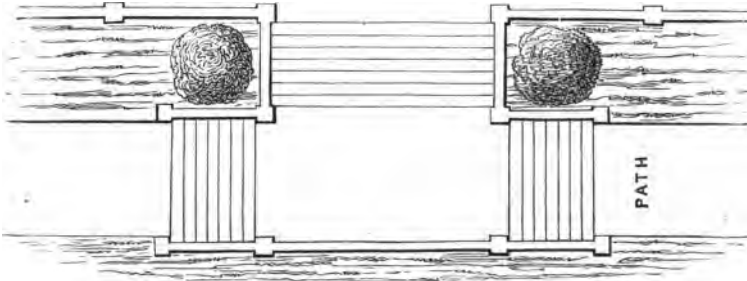


FIG. 37.

equally distributed, by which means the grass border against the terrace is much increased. There is room to get at the grass to cut it, and also for a shrub of good size. It is fully seven feet, instead of three feet, as in fig. 35. It is a mistake to suppose that a handrail and balustrade are wanted on both sides of the steps.

They are, indeed, required on the outside, to prevent persons from falling over, but are by no means necessary or proper on the inside against the terrace wall.

In all steps, copings, and balustrades there is a difficulty, which the writer has never seen overcome satisfactorily, and to which he invites the attention of those more skilled in design than he. It will be seen in the following figures, 38 and 39.

A, B, fig. 38, is a grass slope: it is required to put steps on it, and a coping, possibly a balustrade.

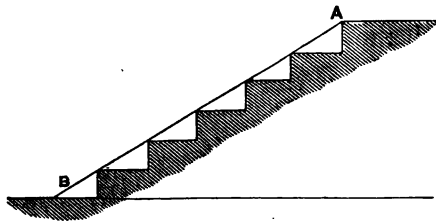


FIG. 38.

It is obvious that the top step must start at A and its edge be in a line with the top of the slope; but the edge of the last step does not reach to the extreme bottom of the slope at B, but leaves a corner which seems unsatisfactory. If the coping be of an ambitious character, and especially if there be a balustrade or rail, the difficulty is increased. See figs. 39 and 40.

Fig. 39 shows the difficulty in its simplest form, because the whole thing is so small that it does not much matter, and indeed can be got over, as in the steps of the Reform Club, by a little supplemental base

shown by the dotted line. It will be seen that there is a break which lodges water, gravel, dust, leaves, and débris generally. The sides against the steps

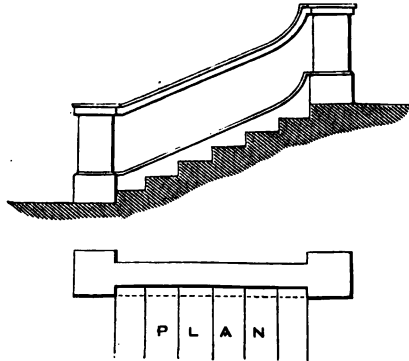


FIG. 39.

should offer no obstruction to the broom. In large works, such as the steps of the terraces of the Crystal Palace, where the balustrade is high, the piers run out

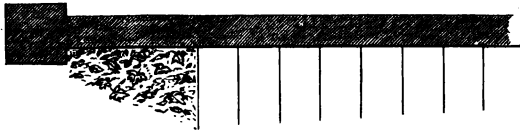


FIG. 40.

several feet beyond the steps, and form a corner where the leaves collect and spin round with miniature whirlwinds. See fig. 40.

Besides, the pier does not look well stretching out so far from the steps, with which it is supposed to be connected. It is, indeed, possible to avoid a break on

the inside of the rail, as in fig. 41, but it is by no means sure that the rail would then look well, seen from the upper terrace or from the outside, as it would not be central to the pier.

The only way to do the thing decently seems to be to supplement a plinth, as in fig. 42.

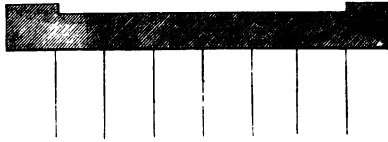


FIG. 41.

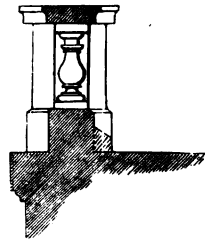


FIG. 42.

In a somewhat similar way the difficulty is got over at the Reform Club; the rail is broken, but the sloping plinth is continuous. The balustrades of the Reform Club, the Carlton Club, and Bridgewater House are well worthy of careful study.

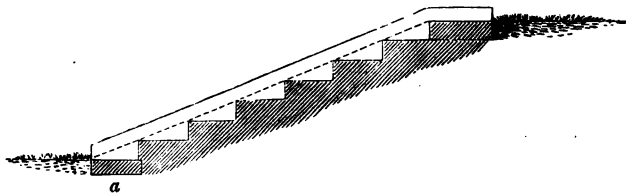


FIG. 43.

Fig. 43 shows the simplest form of coping: the dotted line shows the grass slope. It is a good thing to put a piece of stone at the bottom of the flight, as at *a*; it

will serve to stop the gravel neatly, especially if the path is much barrellled or raised in the centre.

Fig. 44 shows a more ambitious coping: the vases may be left out. The plinth is not broken on the

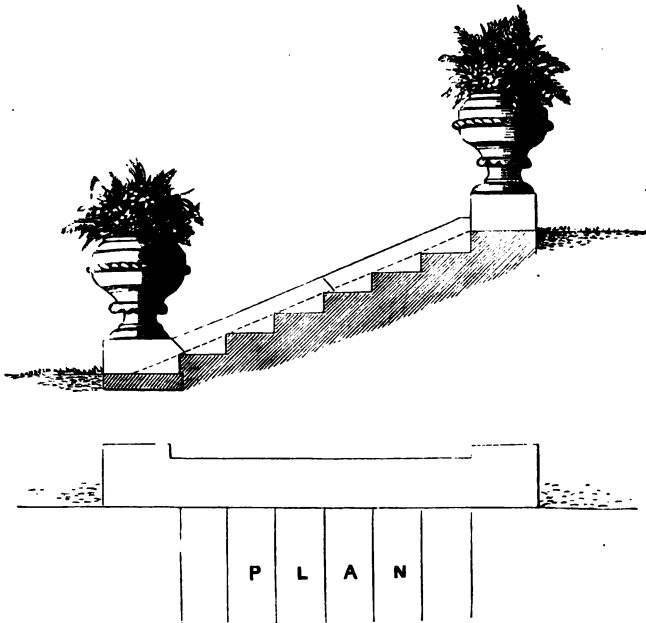


FIG. 44.

inside, so that there will be no obstruction to the action of the broom. The jointing of the stonework is shown as well as the size of the sketch permits.

Fig. 45 is suitable for a cottage or Gothic building of no great pretensions.

Figs. 46 and 47 are formed of lines *contrasting* with the lines of the slope. In the writer's opinion some

modification of figs. 45, 46, and 47 is the only correct

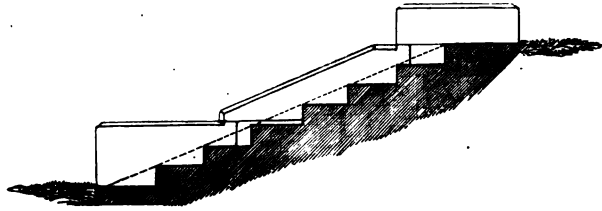


FIG. 45.

way of stopping the ends of steps. The Greeks used

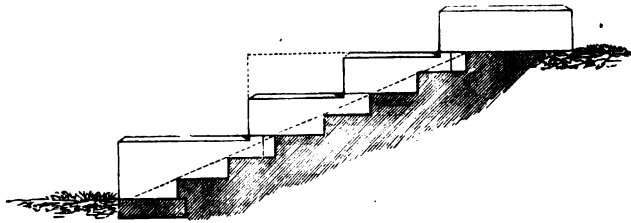


FIG. 46.

very similar means, and they were most excellent judges.

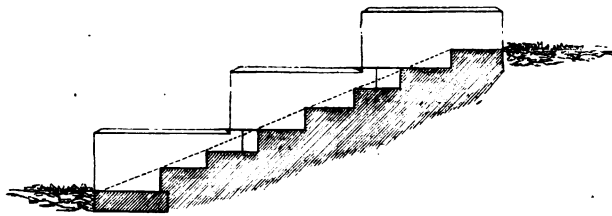


FIG. 47.

The garden front of Bridgewater House will show the same principle, and there it is certainly satisfactory.

Before leaving this subject, attention is called to a very common and very bad form of coping. Fig. 48.

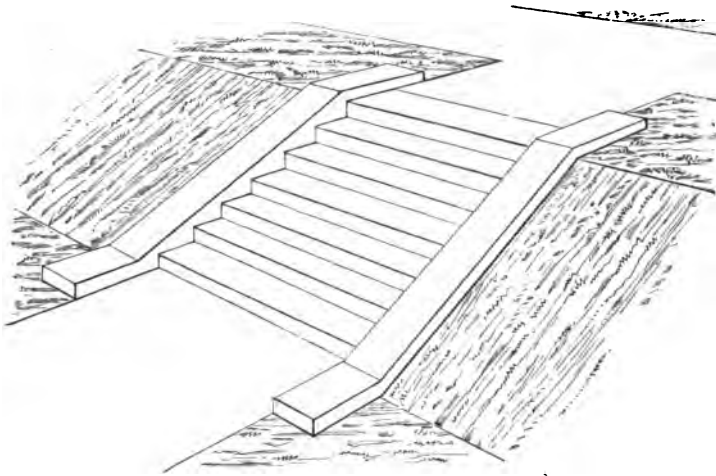


FIG. 48.

The following figure (49), though not the stopping of steps, is from the garden of Bridgewater House. It

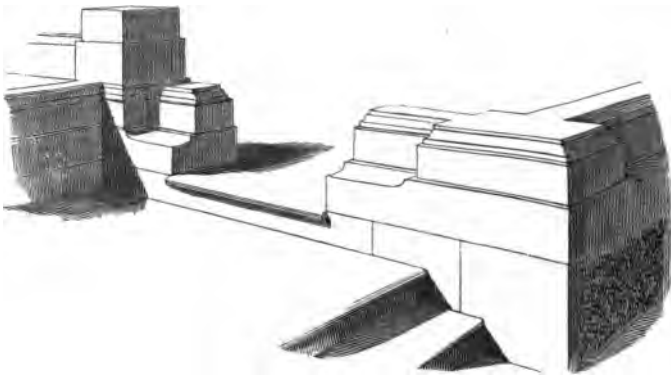


FIG. 49.

is a coping, very modest in height and treatment, but of singular elegance.

The following cut is a copy of the late Sir Charles Barry's method of stopping steps on a slope at Bridge-water House.

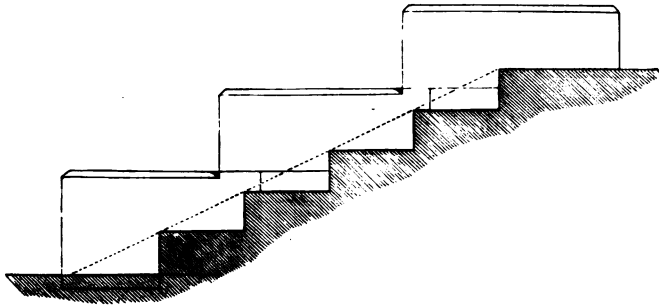


FIG. 50.

The next is a design by the writer. The plinth is continuous and the jointing correct. The lower pedestal

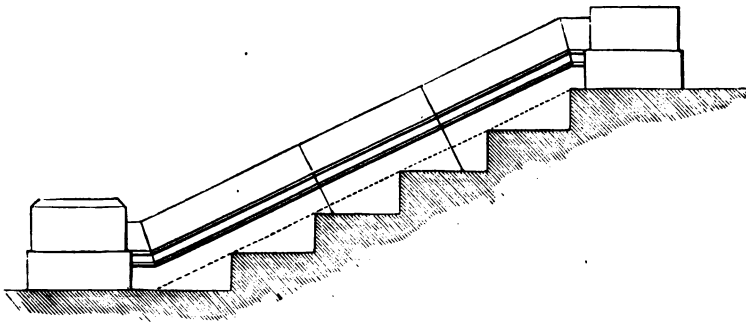


FIG. 51.

admits a ball or vase dissimilar to the higher one. As the lines follow the slope there is a want of contrast.

Where the terrace wall is at some distance from the

house, it is advisable to omit the balustrade, in order not to obstruct the view. See fig. 52.

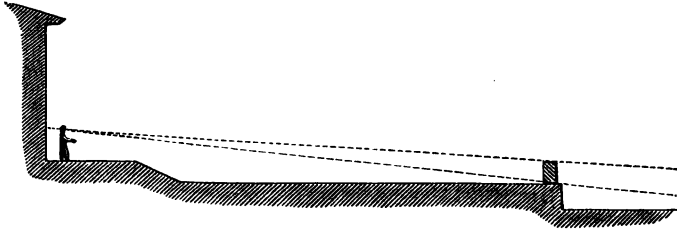


FIG. 52.

In this example there may be stone piers at reasonable distances, connected by a metal rail. See fig. 53.

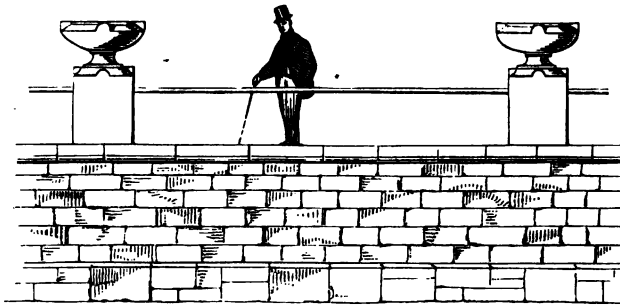


FIG. 53.

Fig. 54 is a flight of steps treated in the Gothic

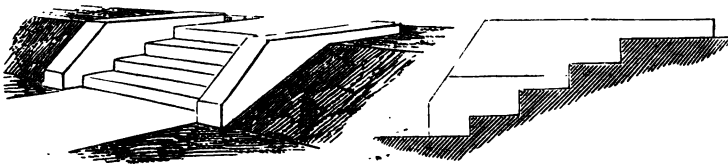


FIG. 54.

FIG. 55.

manner, belonging to a half-timbered house in

Gloucestershire. At first it seemed very good, but failed to please after a few glances. The reason is simply that the ends are in two stones, as shown by the line, instead of one. If they were each executed in a single stone, they would be perfectly satisfactory. In this example the effect of contrast will be seen; the coping slopes at a very great angle, and contrasts with the slope of the grass.

Never, under any circumstances, make an earth slope of more than 37 degrees inclination.

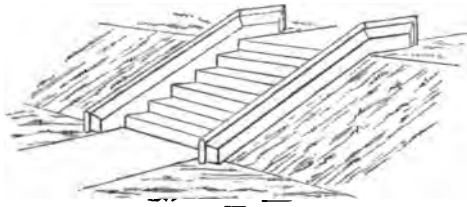


FIG. 56.

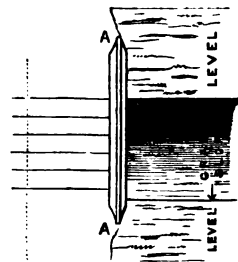


FIG. 57.

Figs. 56 and 57 show a very common error in the design of copings and plinths generally. A coping or plinth, with mouldings, is a horizontal feature, never a vertical one. To carpenters, and workers in wood generally, it always seems good to mitre; nevertheless, all architects of any attainments agree that a moulded plinth cannot conveniently be turned down at the ends; that is to say, the treatment which is suitable for horizontal members cannot be made to serve at short notice for vertical. Figs. 58 and 59 will explain.

Fig. 58 shows a plinth base mould, coping, or skirting. It must be either stopped by a projection, in which case it is said to be covered, or else be *returned*

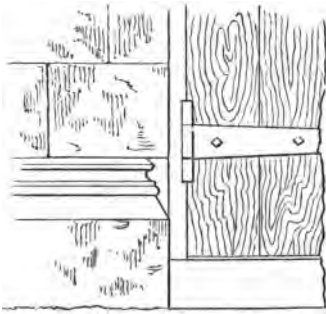


FIG. 58.

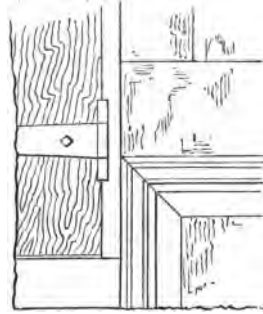


FIG. 59.

on itself. The common method, much patronised by carpenters, is to mitre it and turn it into a vertical congeries, for which it was never designed. See fig. 59.

Take care to have the end of the coping square, if it comes on grass and gravel. In fig. 57 it will be seen that at A the grass cannot be made what is called a good job.

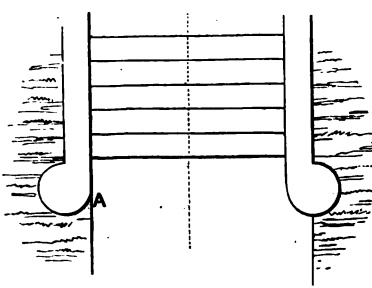


FIG. 60.

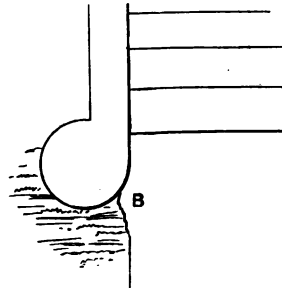


FIG. 61.

Fig. 60 shows the grass and gravel stopped at centre of circular pier or plinth. A shows the incorrect

treatment. Fig. 61 shows how the grass will fail to grow when it is cut to a fine point; besides, it is obvious that the operation of a trimming will reduce the grass at B to nil.

Fig. 62 shows a fair termination to a terrace. The scroll at the terminating die seems necessary to carry the eye on to the level of the grass. The plinth is stepped



FIG. 62.

down for the grass slope to abut against. The double pier on the grass flat is placed there to define the end of the composition in a marked manner. A double pier is not necessary at the outer angle.

Fig. 63 shows a method of finishing a Gothic coping. The grass and gravel have a square block to abut against, and the composition is architecturally correct. It admits of much decoration; but the writer's object is to elucidate principles, rather than to give numerous patterns.

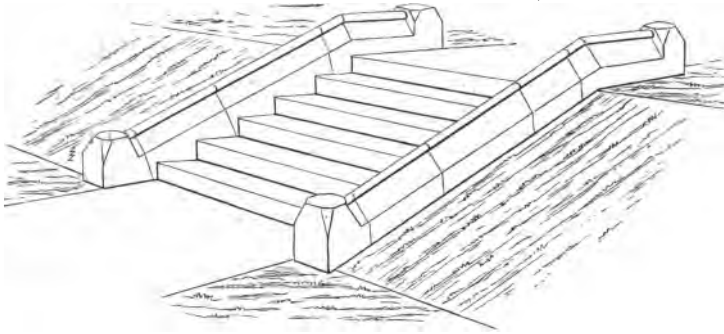


FIG. 63.

There are few things more difficult to treat than a terrace, with its walls, in cases like the following.

Suppose a valley, with a house at the top and a view at the bottom; it is required to fill up the portion near the house, retain it by a wall, and make a garden of it, which involves fences at the sides. See fig. 64.

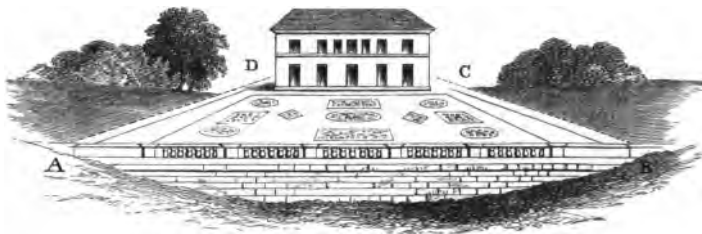


FIG. 64.

The difficulty is at A and B, and to form a fence where the dotted lines are. Of course, the wall cannot run into the hill sides at A and B, and no ready device of planting up, to hide what is bad, should find place

in a work which is entirely in the hands of the designer. When old works have to be altered, great allowance must be made for the professor, which indulgence does not apply to such as are his own production *ab initio*.

In fig. 64 it will be seen that a balustrade cannot properly be continued from A to D, and from B to C, unless mounted on a wall of some height, thus becoming a screen rather than a balustrade.

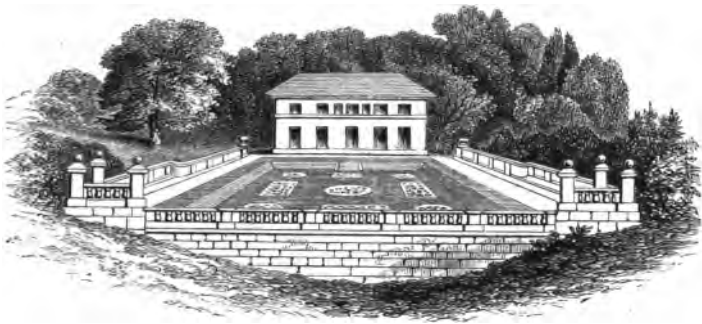


FIG. 65.

In fig. 65 the writer endeavours to show his idea of the proper treatment. The return balustrade must be mounted on a wall until the ground becomes level, which it will do near the house. When the ground becomes level, the balustrade must be discontinued. In fact, fig. 65 shows one of the faults which the writer has tried to illustrate in a previous portion of this book, namely, the error of using a balustrade as a separation on the level. Between the house and the end of the terrace there is a certain point where the ground is

level; and in fig. 65 the design leaves it optional whether the visitor shall take the path inside the balustrade or the grass outside, both being equally inviting, though only one is meant to be used. When the visitor sees the vase staring him in the face, he avoids it as he may. The correct treatment would be to spread the balustrade back into the hill side, stopping it with some architectural object. See fig. 66, which is a plan of the ground, or rather balustrade.

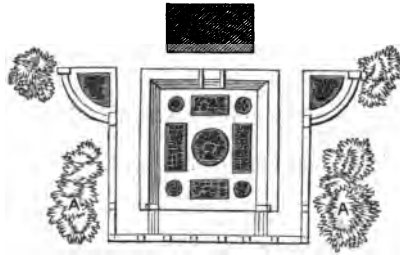


FIG. 66.

It will be seen that the entire masonry acts as a retaining wall. The writer believes the treatment to be thoroughly correct.

Another way is to stop the masonry at A A, fig. 66, and continue the fence in the form of a hedge of yew or juniper. A yew hedge, well trimmed, will answer as well as most things. It takes time to grow, however. In default of a wall, a hedge of some kind is necessary. If a hedge be employed, the space outside may be treated in the manner of a shrub garden—rhododendrons, laurels, aucubas, and dwarf *coniferæ*. This will

be according to the style of the house. If the house be very ornamental, very large, or very architectural, it will be well to continue the architecture, finishing it near the house with steps, platforms, seats, &c. For more humble places, the hedge and shrubs will suit best. Avoid over-doing in any case.

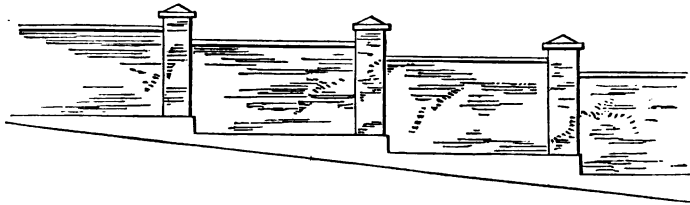


FIG. 67.

If it is necessary to carry a wall down a slope, be sure to make the courses horizontal, as in fig. 67. It

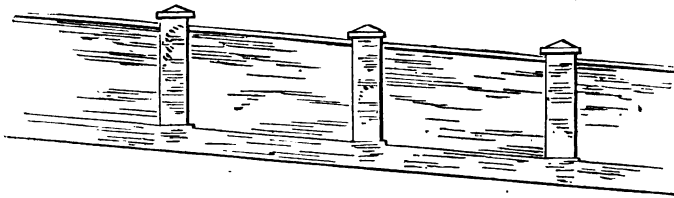


FIG. 68.

is true that it is often done as in fig. 68; but such a method is objectionable. The bond is bad, and will cause endless trouble, besides looking ill from the commencement.

In carrying a balustrade down a slope, great care is required. It should always be horizontal, in lengths more or less long, regularly stepped down at convenient places. Very rarely is it done properly.

The illustration, fig. 69, shows a good method of stopping a terrace when there is no room to return it the full width. A semicircle, whose axis corresponds with the centre of the broad walk, encloses a few

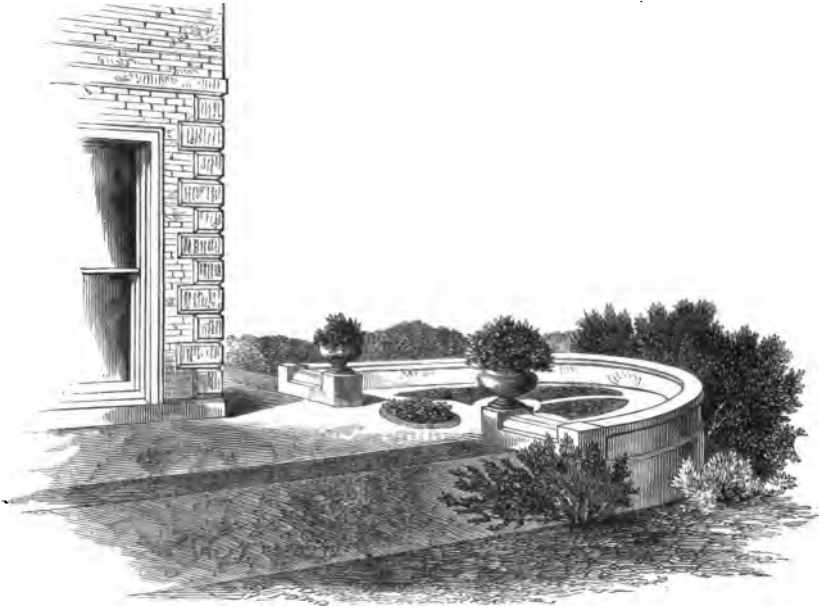


FIG. 69.

choice and small beds, edged with double box edging or stone kerb, or the beds may be composed of coloured gravels or glass entirely. The writer designed the above for a place in the neighbourhood of London, and has seen no reason to be dissatisfied with it.

Fig. 70 shows a flight of steps leading from a terrace to a lower level. This treatment is well adapted for a slope, but not for a wall. It seems as if the steps

thrust themselves forward in an obtrusive way ; and though shrubs at the sides would improve the design, it would be merely because they would hide its weak points. The number of the steps should be uneven, so that the person who uses them may begin and finish

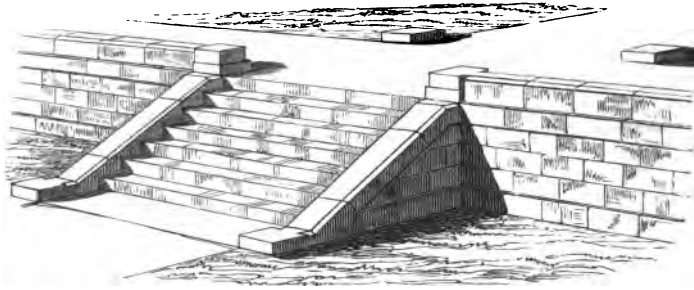


FIG. 70.

the ascent with the same foot ; if, however, the flight be composed of a large number of steps, the change of foot would not be noticed ; but if there are landings, which practically reduce the flight to a series of small ones, the number of steps should certainly be uneven.

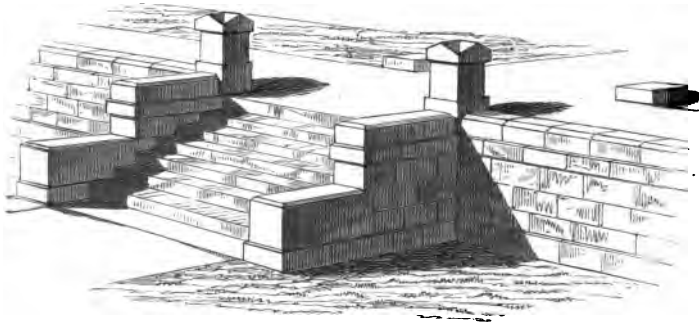


FIG. 71.

Fig. 71 shows a preferable design to the preceding,

and is applicable to Gothic as well as classic architecture. The pedestals or blocks at the top of the steps may be omitted or varied any way desired. And here the writer would remark that it has been his aim to make the drawings as clear as possible, leaving the designs in their simplicity rather than enhancing the effect by abundant decoration. A few creepers would hide the weak points of many designs, but they should not in any work take the place of careful study and discrimination.

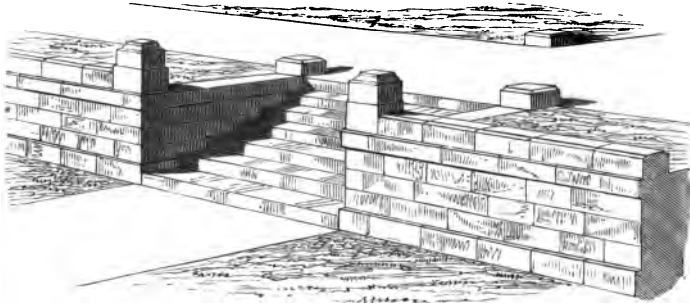


FIG. 72.

Fig. 72 illustrates another method of treating terrace steps. The recess in the body of the terrace seems to the writer to be the most proper and effective treatment which can be adopted; but it demands some width of terrace, as a grass verge or border of flowers next the wall is indispensable. This design is particularly suited for a balustraded terrace, in which case the balusters should *not* be returned to form a handrail, as they would break the continuity of view on the terrace walk. A pair of vases at the head of the flight would

mark its position and give it quite sufficient prominence.

Fig. 73 illustrates a case where the terrace is higher than in the preceding examples. The treatment is pure, but would be pleasing, from its simplicity, either

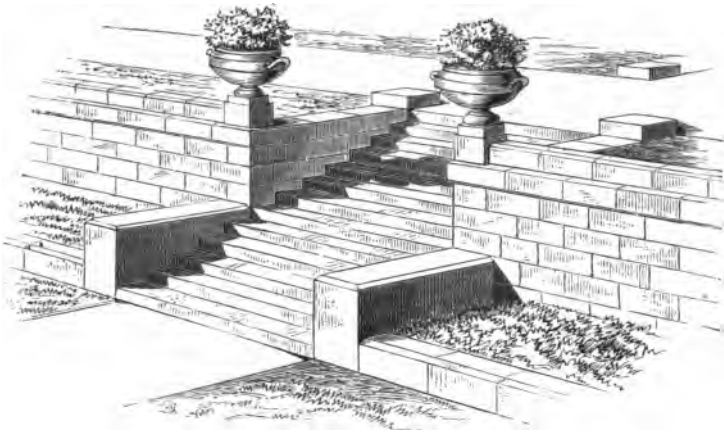


FIG. 73.

with or without the raised bed under the terrace wall. It will be seen that there are no raking lines to mar the horizontal character of the architecture, while the few vertical ones give point where it is required.

Fig. 74 shows a very handsome single flight of steps, suited to any handsome building in the classical styles. The treatment is almost exactly similar to that which the late Sir Charles Barry adopted in the terrace of Bridgewater House. The reader must imagine that there would in practice be more shrubs than are represented, but it seemed desirable to show the architecture

proper, upon which the entire merit of the design is based, rather than the supplementary picturesque clothing of shrubs and creepers. These last will redeem

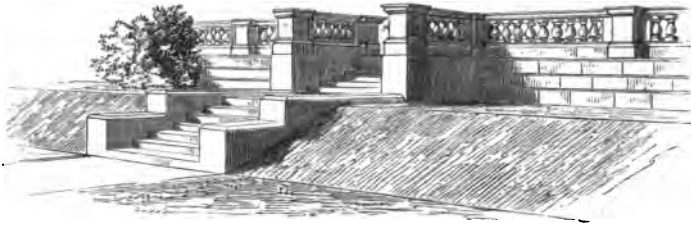


FIG. 74.

the bareness of even a plain brick wall, but they should not be suffered to encumber, and indeed in many cases quite obscure, the most carefully considered design.

Fig. 75 illustrates a very effective double flight of steps from a terrace. The difference of level is 6 feet. A raised bed against the terrace wall is retained by a coping or kerb about 2 feet 3 inches high, moulded in any appropriate manner. The view is accurately projected from the plan, which is suitable to works of the highest character.

Fig. 76 shows a flight of steps of a rather more ambitious character than any of the preceding. The terrace is 9 feet above the level of the lawn. In the recess formed by the two flights is a raised bed. This portion of the composition admits of varied treatment; seats may take the place of the raised bed, and it would not be impossible to introduce water in the form of a cascade, though this would require careful study.

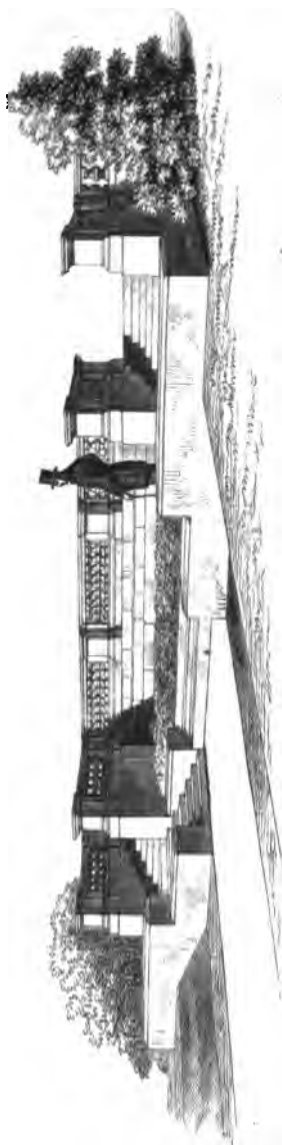


FIG. 75.

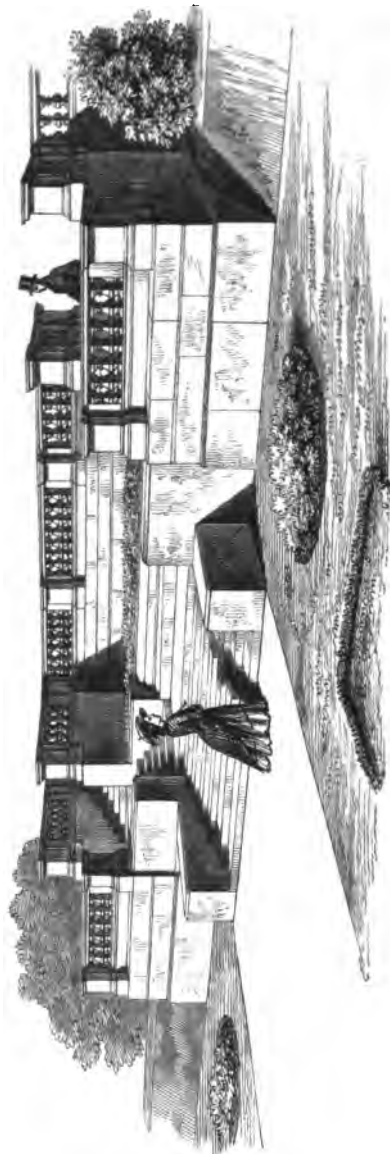


FIG. 76.

Fig. 77 is a design which was made by the writer for a flight of steps leading from a broad walk to a grass terrace about 2 feet 6 inches below. The building and terrace of which it was an accessory are very large, and it was imperative to keep the parts large in order to



FIG. 77.

avoid dwarfing the design and giving it a trumpery appearance. The balls are coincident with the centres of the pilasters in the wall at the back, which wall belongs to a large terrace in front of the house. The style of the house is that prevalent in the reigns of George I. and George II.

With regard to flights of steps leading down to a level lower by only 3, 4, or 5 feet, or even more, there is no greater mistake than to use piers and balustrade

on the flight only. The flight is by no means more dangerous than the level, nor does it therefore require

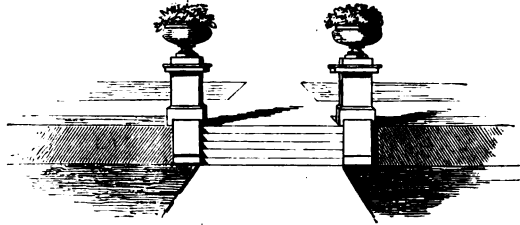


FIG. 78.

a handrail in a greater degree. The writer has often seen the design treated as above, which will be seen to be a ridiculous method.

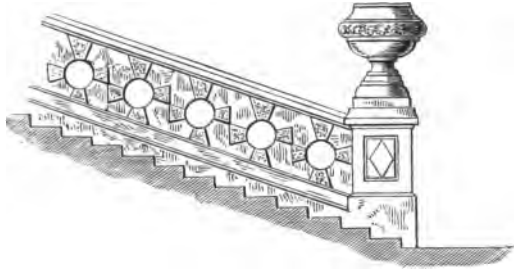


FIG. 79.

The above, fig. 79, will serve well for a raking balustrade, in connection with architecture of either the Elizabethan or Stuartian period. It is an original design of the writer's. More fancy in the vase would improve the effect.

Fig. 80 shows the usual way of designing a raking balustrade for the Elizabethan or Stuartian style of

architecture. In the writer's opinion the raking joints of beds and caps are wrong in principle and offensive

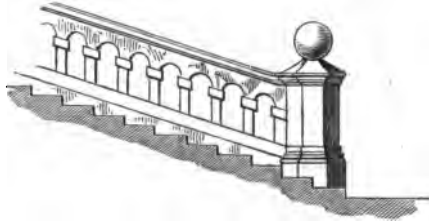


FIG. 80.

in appearance; and if the balusters are highly carved and decorated, as they frequently are, the difficulty of

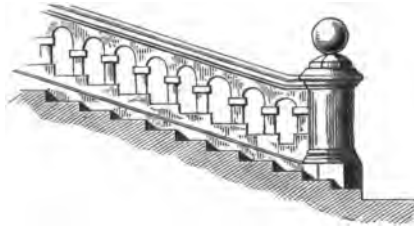


FIG. 81.

making the raking mouldings look even decent is beyond conception, the members becoming alternately painfully acute and disagreeably obtuse. Compare fig. 82 with fig. 83, and it will be seen that fig. 82 must be square on plan throughout, or it will be distorted frightfully, while fig. 83 may be either square or circular.



FIG. 82.

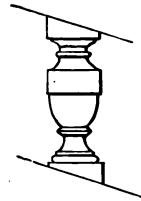


FIG. 83.

Fig. 81 is an example of the effect of keeping the bedding joints horizontal, there being not a single acute joint in the composition.

These designs admit of as much decoration as the means at the disposal of the professor will allow; but as they are to illustrate principles, the writer thought it well to make them as plain as possible.

The baluster, fig. 82, is not strictly classical, because in that style no one would think of making the members otherwise than horizontal.

It is never safe to allow a stone to be cut to less than a right angle, except in carving; that is to say, let no constructional or bedding joint be acute.

It will be seen that the coping at *a*, in example A, fig. 84, is cut to an acute angle: it is sure to look ill.

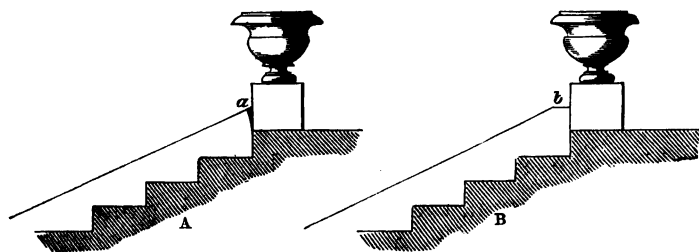


FIG. 84.

In the first place, the sharp corner *a* is nearly certain to break off; if it does not it will separate itself from the pier and present a very bad appearance. Example B shows the proper method. See *b*.

If the golden rule of never cutting a stone to less than a right angle were in all cases observed, architec-

ture generally would be much improved. The following diagrams will show the bad effects of the neglect of this rule.

Fig. 85 shows two sorts of arches, or, rather, two

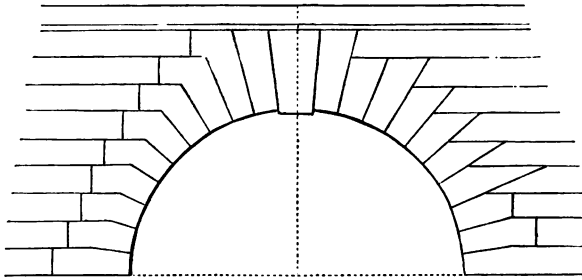


FIG. 85.

different methods of jointing. It will be seen that, excepting the key-stone and one stone on each side of it, there is not a single voussoir of the proper shape; those on the right, being cut in the same manner as is

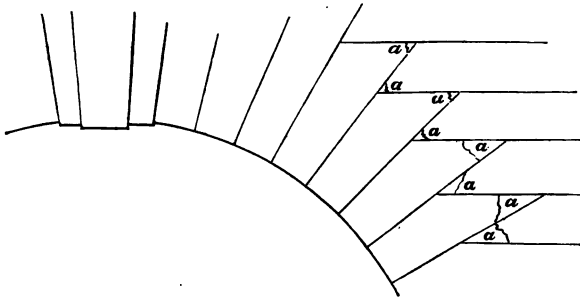


FIG. 86.

cheese for retail purposes, *must* break at the acute angle a, a, a , fig. 86; while those on the left, not being

bedded according either to nature or art, must break across if they are subject to the least strain or settlement, indeed before the left half of the diagram can partake of the nature of an arch. See fig. 87.

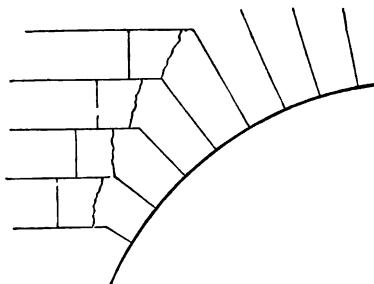


FIG. 87.

It is quite possible to build *something* which will stand without cracking. The writer knows an example built in the heroic manner, by main strength, of very large stones of the strongest character. It is not, however, an arch at all, as the arch stones are *suspended* by their horizontal beds, and cannot communicate lateral thrust without breaking, in which contingency a very fair arch would be made.

It may be thought needless to caution anyone against mitreing stone; but when marble basins of rectangular form are used there is a strong disposition to mitre, as it would seem to conceal the joint; as indeed it will on the inner side, but by no means on the outer.

The stones A and B, fig. 88, are cut to an obtuse angle at *a*, and will do perfectly well; but not so at *b*,

where some unworthy artifice of chamfering, or rounding off the corners, must be adopted.

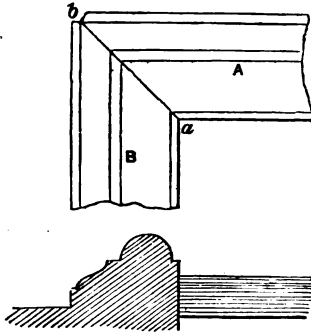


FIG. 88.

THE FORE COURT.

The fore court is made by enclosing the carriage turn in front of the house by some architectural composition. If the ground is level, there is the objection to the balustrade which has before been noticed; but a ha! ha! can generally be got in this situation, and as it will be so close to the house, there is no great objection to the balustrade, seeing that the ditch may be so constructed as to be plainly visible. See fig. 30. If no ditch can be got, it will be better to put up stout piers at convenient distances, joined by a *grille*, than which there are few handsomer separations. Fore courts are suited to the

‘ Handsome houses,
Where the wealthy nobles dwell,’

but by no means to the ‘cottage of gentility.’

It is always better to under-do a thing than to over-do it; for if it is under-done, the worst that can be said of it is, that the landscape gardener might have made more of the place; while, if it is over-done, remarks less flattering will be as frankly made.

If architects would give a little more study to garden architecture, there is no reason why there should continue to be such a marked difference between the average architecture of gentlemen's houses and the adornment of their gardens. We should not then see a handsome house disfigured by a mean thin balustrade in the wrong place, terraces on the wrong level, flights of steps and paths leading from no whither to no whither; little copies of the Warwick vase set on the grass, or in the middle of a large bed, nearly hidden by the first plant that reaches the height of 18 inches; and, above all, we should not see cockneyism rampant in diminutive waterworks and preposterous rockeries. Not only should we *not* see these things, but we *should* see appropriateness, harmony, repose: a work entire in its conception and complete in its finish.

It will be well to consider the architecture as it would look were the garden neglected; and if it would not look forlorn, be sure it is tolerably good. Architecture does not depend on its smoothness or smugness for its effect; indeed, a touch of age is an improvement.

ARCHITECTURAL GARDENING.

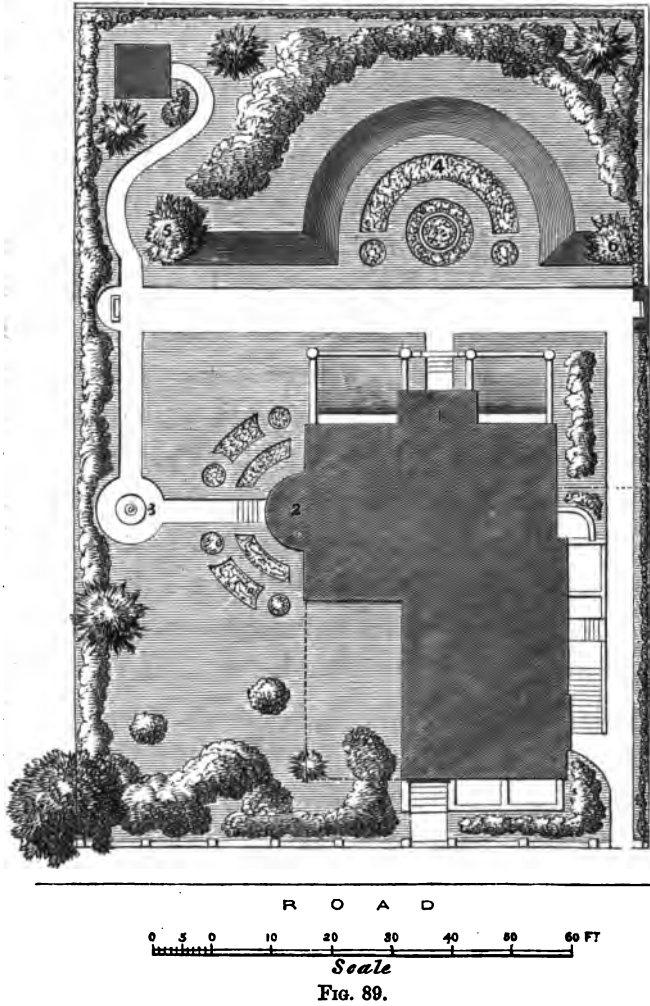


FIG. 89.

It may be well to illustrate the effect of attention to the leading architectural features of the plan of the

house by a few examples of gardens, all of them small, and in immediate connection with the principal windows of the respective houses to which they are attached. That they admit of improvement is obvious, but in their main design they are not unsuited to the circumstances.

Fig. 89 represents a garden attached to a house (1) of some importance in the western suburb of London. The space is circumscribed—it will be seen that the house, with contemplated addition, shown by dotted line, occupies nearly a third of the whole plot. The most that could be done was to ensure a walk more or less private, and tolerably well shaded, at the north of the house, immediately beneath the drawing and dining room windows. Central to the bay in the dining room is seen a semicircular slope of about 3 feet, crowned with evergreen shrubs, and backed by a wall of somewhat ornamental character as regards coping or balustrade, a screen of some kind being here necessary. This walk, which is about 8 feet wide, is terminated at one end by a seat, and at the other by a thick well-clipped hedge of yew, holly, or juniper, with a recess formed in itself containing some architectural object, a basin, vase, terminal figure, or even a small fernery, for which its shady situation renders it well adapted. It is of sufficient breadth to allow two persons to walk very conveniently, and being nearly 90 feet long, is quite sufficient for a quarter-deck walk. The flower beds lie for the most part under the bay window of

the drawing room (2), and are symmetrically disposed without being over-crowded. At 3 is a dial or object of some kind: a *yucca* in a large vase was recommended. Here the architectural portion of the garden ceases, as it would be unwise to carry symmetry any farther. The winding walk to the pavilion is screened by shrubs and by the raised bank to the north.

The ground will be raised towards the front fence in gentle undulations, which will be effective even if very slight. The corner at 5 should be covered with *cotoneaster* or *juniperus squamata*, as also should the opposite end of the slope 6.

In what may be called the front lawn, the writer has placed a tuft of pampas grass, an ivy mound, and a deodar cedar. In the semicircular space to the north there is a large ivy bed (4). In the centre is a raised bed, but this portion of the garden admits of the most elaborate architectural embellishment. A fountain in place of the raised bed, a retaining wall with balustrade and piers instead of the modest slope of turf, a flight of steps and a few vases would convert it into a very handsome composition. Anyone who knows Schinkel's great work in the Crimea will be aware that in order to produce beautiful and even grand effects space is by no means indispensable.

It will be seen that this garden, small as it is, embodies Vanbrugh's principle of architectural gardening: *it lies right to the windows*.

While on the subject of architectural gardens, it may

be well to observe that there is great danger, particularly where the ground is level, of extending the architectural design, with its geometrical arrangement and pendants, too far into the park or pleasure grounds. It is obvious that the garden must stop somewhere, and excessive prolongation is only staving off the inevitable issue.

Terseness and point are as necessary to give expression to a garden as to a literary composition ; prolixity in either case is but a sorry substitute.

Fig. 90 is a design which was made for a place about 25 miles from London. It is at a short distance from a considerable town, some parts of which are in sight : it was to screen those portions that a plantation had of necessity to be placed directly in front of the house and somewhat near it. The house was built before the writer was consulted.

The proprietor being unwilling to extend his boundary to the eastward, some device was necessary for stopping the terrace in front of the drawing and dining room windows. This is done by the semicircular bastion. It will be seen that a straight walk leads from the centre of the drawing room to a summer house, arbour, seat, or even a semicircular recess, with an object such as a dial in the middle. A straight walk breaks off at right angles from this, leading to a basin with rockwork and a jet. This basin is surrounded by a walk bordered with a small well-trimmed yew hedge about 9 inches high. This was essential, inas-

much as the ground was not quite level, and considerable care was consequently necessary to prevent a serious eyesore. The basin was backed at the west

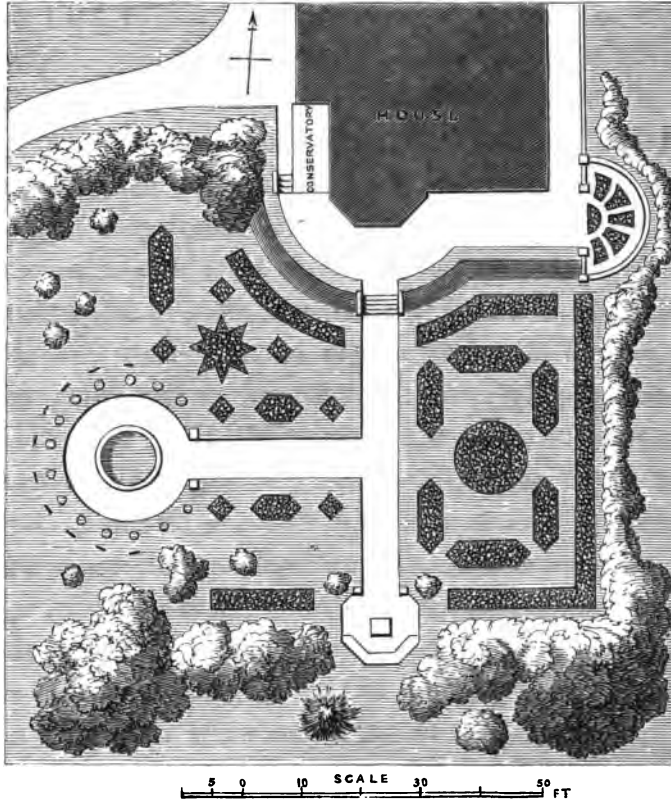


FIG. 90.

by some archwork of wire supporting ivy, which was moved bodily from another part of the grounds.

The semicircular bastion stopping the terrace is illustrated in another part of this work, fig. 69.

Under the terrace is an ivy bed, which is always a cheerful and neat object. The circular bed is raised in two heights, and edged with stakes driven firmly into the ground in the usual way. The star bed falls right to the drawing-room bay, and should have the points of one colour, and the centre of two or three rings. Round the basin are standard roses set in pebbles. The effect of the whole is not so satisfactory as it would be were the length of the garden from north to south greater, but there seemed good reasons for fixing the southern boundary at its present place.

Fig. 91 is a design which was made to suit a piece of ground about an acre in extent, where the land sloped slightly from N. to S., and as the owner did not wish to go to the expense of having it levelled, and as it was attached rather to a grapery or conservatory than to the main house, a certain amount of picturesque treatment was not only allowable but desirable. By the straight walk in the middle, the regular arrangement of the few flower beds, and the geometrical disposition of the four trees marked 5 on the plan—a copper beech, thorns white and pink, and a weeping ash—sufficient formality is obtained, while the uneven character of the surrounding planting, in which stand several old and really ornamental trees, gives colour to the choice of a style less perfect than the pure geometrical.

Facing the conservatory, and on the southern boundary of the garden, is a summer house of a very rustic

character, overlooking a neatly laid out kitchen garden on a lower level—a point of more importance than would at first sight appear.

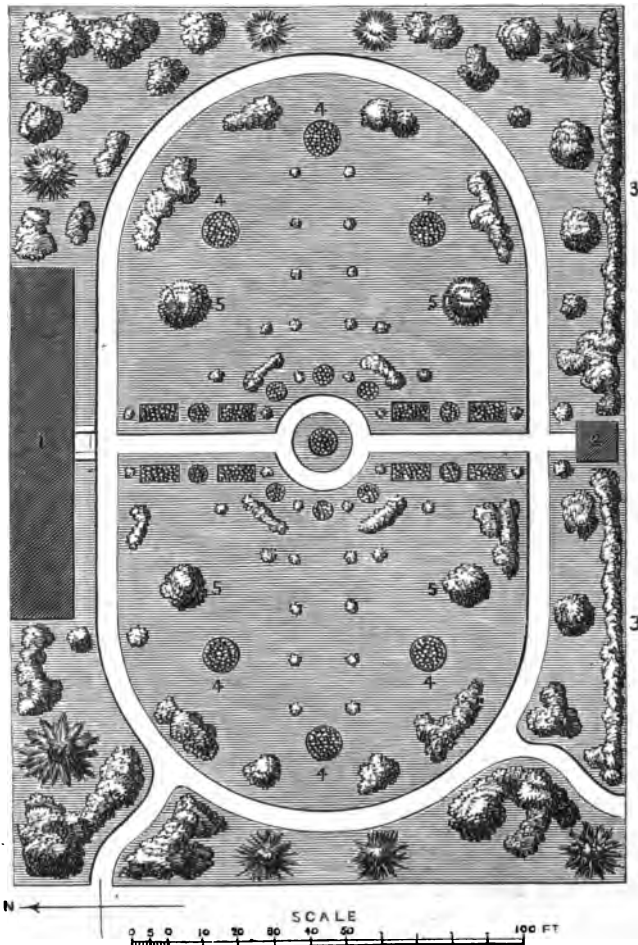


FIG. 91.

The proprietor tried to make his farm pay, and being distant from a market, was obliged to raise what

vegetables he required. The writer regrets that he cannot say whether his design was in this instance carried out or not. He only knows that having done his best for the proprietor, some officious friends introduced a practical man on the place, and if he may judge by what he saw, when last there, of alterations to his design in other parts of the grounds, he has small hopes of any improvement upon the above sketch at the hands of the said man.

In the present case the ground falls sufficiently to preclude the use of vases or pedestals for the purpose of giving symmetry, and if used would only render the design ridiculous.

No. 1 is a conservatory or grapery.

No. 2 a summer house.

No. 3 a kitchen garden.

No. 4 beds for large flowers—*hydrangeas*, *peonies*, *chrysanthemums*, *gladioli*, *irises*, *dahlias*, &c.

No. 5 the thorns, weeping ash, and copper beech.

The regular rows of small shrubs from E. to W. should be composed of *aucubas*, Irish juniper, yew, *thuja aurea*, or dwarf *conifera*.

The large evergreens, distinguishable on the plan by their form, should be deodar cedars, *araucarias*, *pin sapo*, *abies Douglasii*, with one cedar of Lebanon, say at S.E. corner. The few beds will give sufficient cheerfulness: they might be of arabesque form, but must be simple.

The following design is introduced to show the

slight but essential difference between a moderately regular and a strictly architectural garden. Here the

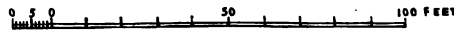
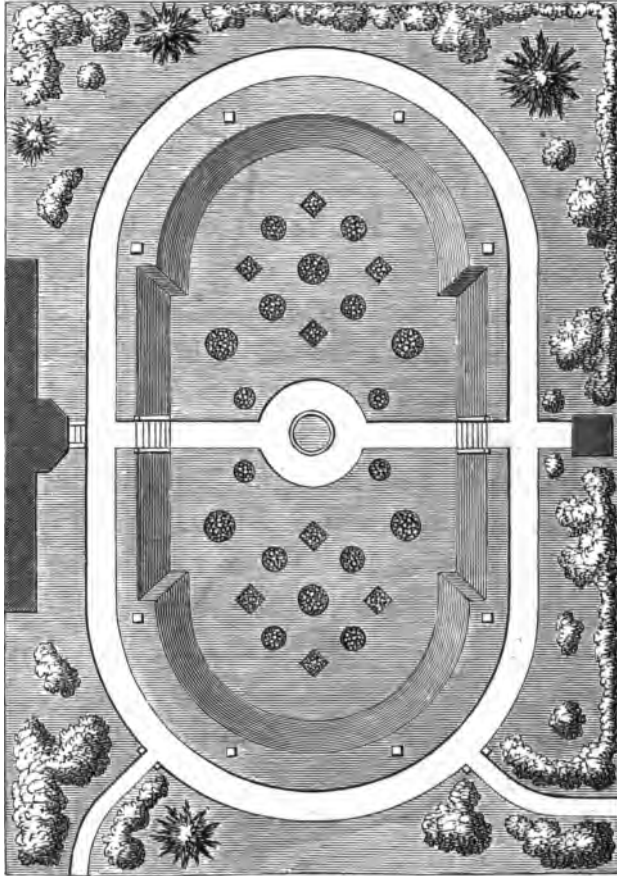


FIG. 92.

ground is treated in a purely architectural manner. The dimensions are assumed to be the same as the

foregoing, with the main house instead of conservatory, though this variation is unimportant. We will suppose the fancy of the proprietor to be for plenty of smooth turf and a few beds of choice flowering shrubs, with just as much colour in the form of flower beds as should give enough cheerfulness to relieve the whole from the character of a purely winter garden, to which end also the vases and pedestals are added. The writer has, in his remarks on winter gardens, stated that in his opinion vases are there improper. In winter the flower beds can be filled with heaths or potted aucubas. If it were wished to have plants on the semicircular ends at the level of the path, standard roses, thuja, or Irish juniper would be very suitable, as would acacia. The panel of turf is in the present instance sunk 3 feet. The projecting bay in the centre of the front is the drawing room, having the dining room to the east and the library to the west. There is a rosery and small flower garden in another part of the grounds.

Fig. 93 represents a garden in the neighbourhood of London, joined on either side by gardens of similar size, separated by walls or fences. The ground falls rapidly from S. to N., and is at least 3 feet higher at the summer house (2) than at the veranda at the back of the house; it also falls rapidly E. to W. The best, and perhaps the only, way of treating such a piece of ground, was to divide it into two levels, terracing where required. The path along the W. fence would not permit

of steps, as it was required for a wheelbarrow walk, being the only one the gardener could use. A straight walk on the level of the upper terrace, bordered by arbor vitæ, and having a flight of steps flanked by a pair of vases or similar objects, leads to a summer house (2) of a character neither too architectural nor too rustic. The writer recommended a neatly finished wooden structure with a tiled or slated roof, the whole to be kept in the neatest order

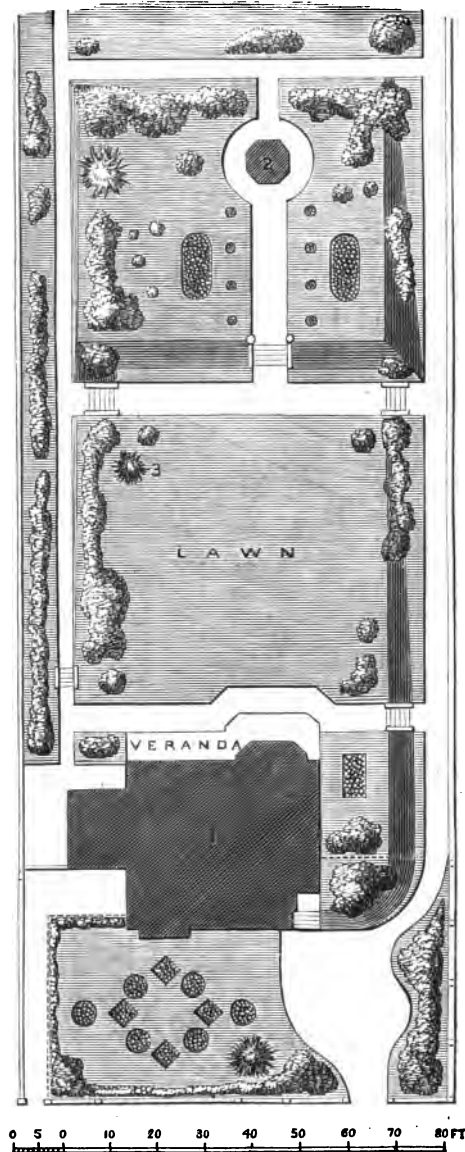
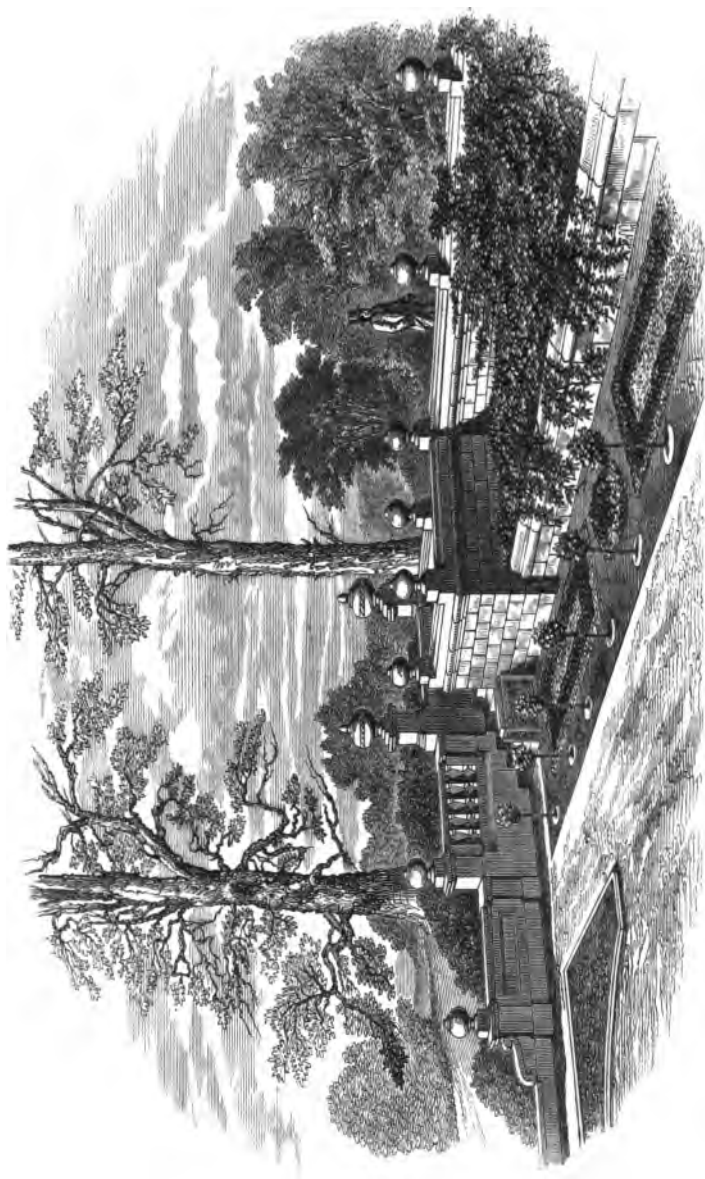


FIG. 93.

by paint or varnish. From this building or covered seat a good view would be obtained of the beds in its immediate vicinity, as also of the lower lawn and the house itself (1), which is of a very pleasing character. The narrowness of the plot in proportion to its length renders the disposition of the shrubs rather difficult. The writer conceives that he has treated the slopes better by partially clothing them than he would have done had he placed a continuous hedge on the top. They would need close low-growing shrubs, such as *juniperus squamata*, ivy, periwinkle, and even gorse and broom here and there, not forgetting *cotoneaster*, which will go a long way to hide inequalities or breaks of level. The planting near the summer house (2) is composed of hollies, lilacs, Portugal laurels, arbutus, Guelder roses, yews, and large-growing shrubs. Nearer the house the planting consists of smaller and choicer shrubs and dwarf trees, aucubas, *thuja aurea*, variegated hollies, *Andromeda floribunda*, *abies pigma*, Irish junipers, and yews. There is a Wellingtonea at 3, which may be allowed to grow until it seems too large for the place, by which time the deodars will have attained a very respectable size, and the loss of the former will not be much felt. The flower garden proper is to the front under the dining room and study windows. The disposition of the flower beds is very simple, but quite architectural, easily filled with flowers, and easily kept in shape, which is perhaps the first requisite of beds cut out on turf.





FINISH OF PLATEAU FORMED ON SLOPE.

These examples are not given as models, but as illustrations of the application of architectural arrangement to very unpromising places. The house was in each case either built or definitely located before the writer's assistance was sought.

The accompanying sketch (fig. 94) shows an inside corner of a terraced garden, having a walk parallel to the front at about 6 feet higher level, the whole overlooked by a very lofty terrace.

The difficulties encountered in making a satisfactory design were not inconsiderable, principally in consequence of the presence of the two large trees shown in the cut. These the proprietor was unwilling to sacrifice, and, as they lay fairly on each side of a walk immediately under the principal windows, they were not to be lightly destroyed. It will be seen that the ground slopes downwards from right to left, and that, as the earth could be only partially removed for the end wall of the terrace, in consequence of the roots of the elm extending themselves in that direction very near the surface, it became necessary to step the balustrade down in some way which should unite the coping, which was all that bounded the garden proper, with the upper terrace with its flight of steps, raised bed, and the still loftier terrace from which the view is taken. The fall of ground outside this end was concealed to a great extent by low-growing evergreens.

The house was of the Georgian era, and had about it several vases and balls of a good but somewhat old-

fashioned style. It seemed necessary to keep up in the garden to a considerable extent the general character of the house: and this the writer hopes he has done. The proprietor took an amount of interest in the work which was very gratifying; and to his patience in studying the character of the place, and judgment in suggesting improvements, the work mainly owes any merit it may possess.

The next subject which will be noticed is the garden proper as connected with architectural embellishment.

THE GARDEN.

Those who expect that the writer will give patterns—which, it will readily be seen, can only be applicable to certain cases—will be disappointed. There is little use in filling page after page with illustrations of what he or others did at certain places. If anyone who reads this book had a place of exactly the same aspect, soil, climate, situation, size, &c., an illustration of a similar work might be of use; but as no two places are alike, and as, if they were, it is to be hoped that none of his readers would desire a direct copy of such a work, the author prefers to give a general idea of a good garden, the characteristics of which can be applied, more or less, to any place whatever.

It may readily be supposed that few landscape gardeners, whose practice mainly consists in laying out large grounds, have time to study the garden proper,

considered botanically. They will, of course, know perfectly well how to design the beds; that is to say, what form to give them, and what would be a good arrangement of colours. They know that the *Amaranthus melancholicus* is a bright purple, and the *Perilla* a dark purple, almost black; the *Centaurea argentea*, the *Stachys canata*, the *Cineraria*, the *Cerastium tomentosum*, silver-grey; *Mentha* var., *Arabis* var., and *Koniga maritima*, pale or variegated green, good for borders. They can recommend beds, each of one colour, or panel beds where great variety is given; but to expect the knowledge of a gardener, as to the seasons of every bedding plant, is unreasonable. It is something to know the habits of trees and shrubs. As a rule, no practical gardener can lay out a garden; indeed, it would seem that they have a more than ordinary inaptitude for it: even first-rate nursery gardeners make strange mistakes, but, to their credit, are not averse to recommend the employment of a professional landscape gardener. Nurserymen are eminently practical; they make their name and fame by raising superior plants, shrubs, and trees; and this requires a special and all-engrossing attention. The acclimatisation and introduction of a new plant are of more importance to them than the æsthetic improvement of the whole landscape gardening art. As a class they are reliable; and if any special instance of their fair dealing occurs to any reader, it will be surprising only inasmuch as many with whom architects and landscape

gardeners have to deal are but too apt to look to immediate profit in a penny-wise manner. Many employers are not acquainted with the technicalities of either architecture or landscape gardening; they cannot judge of the labour or thought expended on a plan, or the necessity of every individual line of it; but, if resident at the works, they see a number of men chipping stone, wheeling earth, and making much show of labour generally. Perhaps there is a bustling contractor or his foreman continually on the ground, and, the employer seeing these men daily in authority, naturally conceives an exaggerated idea of their importance, an idea of which some are not slow to take advantage; and having of necessity the ear of the employer, as the professor can only pay an occasional visit, it sometimes happens that he finds his work improved without his consent, and his ideas pitted against those of persons he would not willingly employ for that purpose. And for all this there is little remedy. He may, indeed, abandon the work, but by so doing he will probably lose money and make enemies; above all, he may be considered to have shown temper.

The description of the garden of Armida contains a very good lesson in the art of landscape gardening. The picture is sketched, not daguerreotyped, and for that reason leaves enough for the imagination to exercise itself upon, which is as great a charm in description as it is in landscape gardening. We do not want the subjects to be thoroughly exhausted; we like to supply

something ourselves; it appeals to our self-love to do so. In short, Tasso has given in a few stanzas an epitome of the whole art of landscape gardening.

At the entrance of the garden are the marvellous sculptured gates, showing that there must be wonders within, but not disclosing them; then the labyrinth; then the cheerful expanse of garden opening to the view, with its still, shady pools, its sparkling cascades and fountains, its flowers for colour, shrubs for texture, and herbs for odour; its sunny eminences and bosky dells; its miniature woods and '*spelonche*'—for which, in an English garden, we should substitute a 'fernyery;' and, above all, the absence of effort.

Poi che laschiar' gli avviluppati calli,
 In lieto aspetto il bel giardin s'aperse.
 Acque stagnanti, mobili cristalli,
 Fior varii, e varie piante, erbe diverse,
 Apriche collinette, ombrose valli,
 Selve e spelonche in una vista offerse.
 E quel, che 'l bello e 'l caro accresce all 'opre
 L'arte, che tutto fa, nulla si scopre.
Gerusalemme Liberata, canto xvi. stanza 9.

A garden such as the poet describes would be eminently picturesque, full of episode and variety; there would be much intricacy and great changes of level. Some parts would be in the highest order, and others left very much to nature, and thus by contrast enhance the effect of both.

Where picturesqueness is sought, the surface should undulate: this is effected by what is called mound-

making, which, if skilfully done, is astonishing in its results, as great changes of effect are produced by an elevation of even a few inches. The writer has seen a small front garden having an ordinary coping of about one foot in height to bear the iron railings, and the turf on the inside raised by a gentle slope to the top of this coping, so as to conceal it almost entirely; yet this slight elevation gives a very great charm to the view from the windows, the shadows of the shrubs assuming great variety of form.

Mound-making is generally 'good business;' effect is produced in a very short time, and no money gives such a quick return in the shape of result as that which is thus spent. The height given by mounds can be easily made so great that a comparatively small shrub shall have the effect of a large one, for screening and other purposes; but to effect this it is necessary that the latter shrubs be planted on the top of the eminence. Earthen mounds are not costly in proportion to the effect produced, which is change of level—the great charm of most styles of gardening.

The late Mr. Brunel, in his grounds at Torquay, made some very considerable artificial elevations and depressions; and, the writer has been told, with very good effect.

Whilst every garden admits its episodes, it will be well to consider attentively what character it will be best to give it; and, having made choice, it should be faithfully carried out.

Whether the character be stateliness, picturesque-

ness, or seclusion, the garden, if a private one, should convey an idea of repose and leisure; not necessarily inviting to contemplation, though a portion may be set apart for that especial purpose and be appropriately treated. Cheerfulness is the thing, but beware of making it too 'busy.'

The idea of repose which a garden should convey is touched on in Iden's soliloquy in his garden, just before he discovers Cade:

Lord, who would live turmoiled in the Court,
And may enjoy such *quiet* walks as these?

The garden, also, where Olivia spent so much of her time after the death of her brother, breathes an air of repose, and especially seclusion. It had a door, showing that it was walled. It was of formal character, with quaint box or juniper devices, and tall well-trimmed hedges: there was a group of pines seen over the wall. The statues would be Pan, a crowned Bacchus, a corresponding Bacchante, a few jovial masks,—for Sir Toby had either a sister or a brother, and there was mad blood in the family,—the four seasons, and a *Penserosa* added by Olivia and secretly disapproved of by the mercurial Maria.

There must have been a fountain also, gently splashing, and a white peacock on the terrace balustrade, which doubtless suggested the poor steward's ambitious mood, as he was enjoying the

— retired Leisure
That in trim gardens takes his pleasure.

To turn to more practical details, it is important that the shrubs should be kept by themselves, and the plants by themselves in beds. On no account should shrubs and herbaceous plants be mixed together. In the borders, where the shrubs are, a good show of hollyhocks, hydrangeas, peonies, and even dahlias, will not look amiss with Guelder roses, *cistus*, *Weigelia*s, *syringa*, and the like. In this situation the tiger lily, the white lily, and the gladiolus will also make an excellent appearance. Of the latter there are two sorts, the one flowering early and the other late.

As regards borders or beds set in turf, it is a bad practice to carry them very near the walk; they should never approach nearer than two feet, otherwise, by degrees, the narrow strip, by constant clipping and trimming, gets smaller and smaller, and at last disappears altogether.

The reason why the writer does not consider the characteristic of stateliness wholly fitting for a private garden is that it can only be secured at the expense of picturesqueness, intricacy, and, above all, privacy. Versailles is doubtless stately, but a very melancholy place unless there are from three to five thousand people in the grounds. A single individual, or even three or four, in a large geometrical parterre or stately avenue do not correct the deserted appearance of either. Conceive the Grand Fountains at Sydenham playing for the amusement of half a dozen visitors.

Although it is generally supposed that for a geome-



HILL-SIDE — NATURAL TREATMENT.

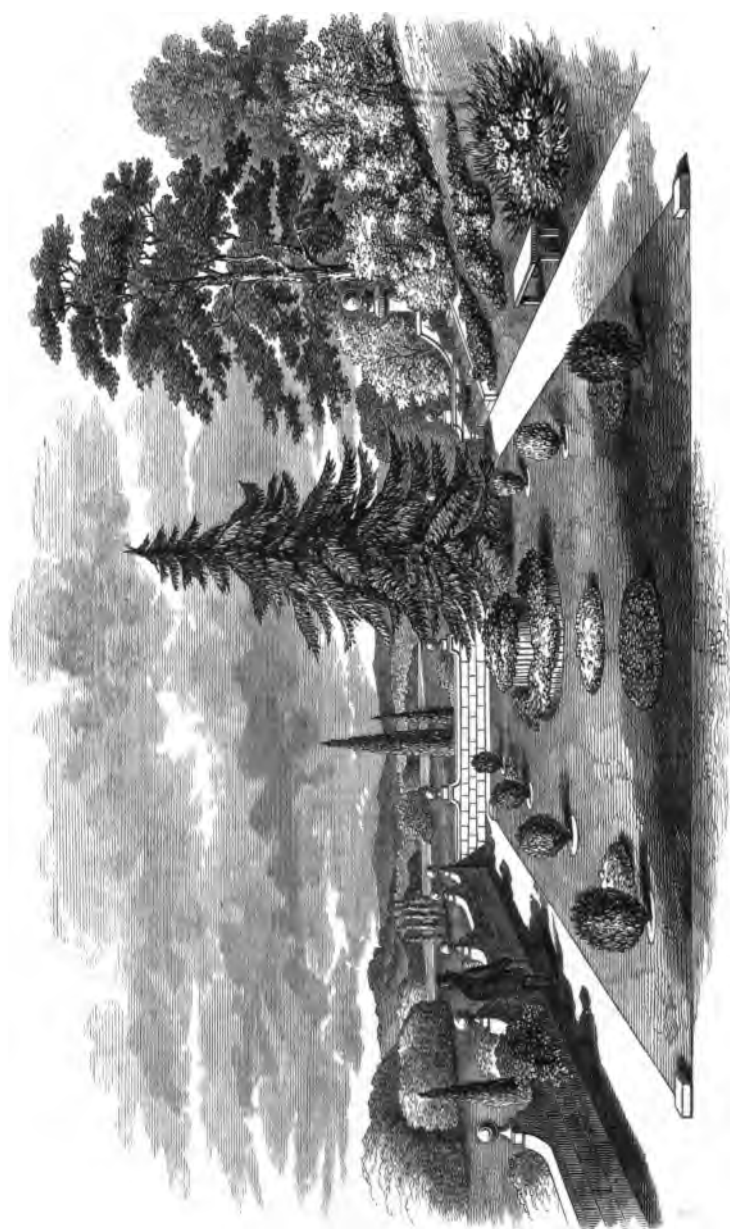
trical garden a very large level space is required, this is not exactly the case; for if the garden is laid out in small compartments at different levels, and each compartment is level and treated geometrically, the whole effect will pass sufficiently well for geometrical. There is nothing like change of level, flights of steps, terraces and balustrades. A large flat geometrical garden is very apt to be uninteresting, and no number of beds will take off its tame appearance. In truth, the geometry is generally invisible to a spectator on the ground, and can only be seen properly from the second floor windows, or a step ladder—a sort of mast-head, in fact.

Fig. 95 shows a portion of pleasure ground on a hill-side. The charm consists in the fact of the view being at first confined to the grounds themselves, while, on reaching the plateau formed by the level path, the distance bursts upon the spectator, the commonplace view between the spectator and the distance being hidden by the near tree-tops. The writer once saw such a garden not more than 25 feet wide and about 150 feet long, and though it contained nothing larger than an *aucuba* or *lauristinus* 5 feet in height, yet with the aid of a few neat beds, a little turf, a low wall and a narrow border, the effect was magical. It was on the outskirts of a town, but not a house nor even chimney was visible. It must be stated that the hill was steep, the exposed rock being composed of slate.

Fig. 96 shows the same view as fig. 95, but with

the addition of a retaining wall and level terrace. The treatment is very simple. A few fastigate shrubs, a cedar, larch, *Wellingtonia*, *pin sapo* or *abies Douglasii*, to give importance and character, a bed or two of savin, periwinkles, *Mahonia*, *Cotoneaster* or the like, a plain wall, strong enough for its purpose, and the thing is done. A retaining wall, however, on a hill-side is rather an expensive affair, because it is necessary to go deep with the foundations. It is essential that there should be plenty of drainage through the wall, or the whole of the made ground, wall and all, will possibly land in the valley after a heavy rainfall.

Fig. 97 (see frontispiece) is the same hill-side garden treated more elaborately. At the angle is a belvedere which can be glazed and fitted in any way desired. This treatment is proper for a garden when very near the house, and would not form an ugly view from a side window. There would be beds of flowers, choice shrubs, *Andromeda floribunda*, *pernettia mucronata*, rhododendrons, &c. There may be a second retaining wall to the upper bank, with a raised bed beneath, the wall partially covered with climbing plants, forming a second terrace, as shown, with a wide path stopped by a semicircular bastion; indeed, the difficulty is in knowing where to make an end. There is no cedar nor principal tree of any kind on the plateau, flowers being substituted. Much would depend on the aspect. If the view were to the west it would be well to plant a cedar of Lebanon, in order that it should in thirty years



HILL-SIDE TERRACED.

give some character, and modify the disagreeable glare of the setting sun ; but the choice lies between flowers and trees. A single large tree will drain the plateau of all the properties which would nourish the plants ; and if it should shade the beds, of course the flowers will not do well. The writer is now supposing a very narrow terrace, such as the figs. 96 and the frontispiece represent.

In the latter case a large spiry-topped tree, such as larch, deodar cedar, or any of the handsomer kinds of abies, is desirable. A cedar of Lebanon is the most effective tree that can accompany a classical design, although its character when full grown is horizontal.

At Alton Towers and Harlaxton there are some beautiful effects of hill-side gardening, and indeed at hundreds of other places. There is much that is good at the *Villa d'Este* at Tivoli on a large scale. Naples abounds with large and small terrace gardens, full of steps, balustrades, statues, &c., backed by tall pines and thick shrubs, with the great charm of a sea view seen through the frame made by a loggia, vine-covered arbour, or other setting of climbing foliage that a column or even a humble wooden post will sustain. In the writer's opinion a sea view should never, where it is possible to prevent it, be presented without a setting ; a gap in a hedge, a glade in a copse, even the bare trunks of a couple of trees will be enough. The sea always gives sufficient idea of expanse, no matter how little of it is visible ; and it is by no means when nothing

else can be seen, as on the ocean, that its expanse is most impressed on the spectator.

Figs. 96 and the frontispiece are examples of gardening under difficulties, inasmuch as the very plateau on which the garden is located has to be made, but the changes of level which they show are necessary to give effect to a garden on level ground. A large flat space, no matter into how many patterns of beds or compartments of beds it may be divided, is always uninteresting, and nothing but change of level, involving terraces, can justify the use of balustrades and steps, which are the foundations of the architectural embellishments of a garden.

With regard to the architectural garden, the writer holds that it is very difficult to say where geometrical gardening ends and architectural gardening begins, and that it is regularity of design, not necessarily involving symmetry, that makes architectural gardening. If a terrace wall is put in place of a grass slope, if stone kerbs edge the beds, and if pedestals and vases are placed in proper situations, little remains to be done as to making the garden architectural. If it is based on a good geometrical foundation it will certainly look well; the stone work is merely supplementary.

As a great proportion of the landscape gardener's work consists in improving the effect of old buildings by adding garden terraces, there can be no question of the absolute necessity of accordance between him and the architect. Perhaps this will be best secured where the

respective professors have most knowledge of each other's arts.

The following extract from a very interesting essay on landscape gardening, written by John Dalrymple in 1760 (and which appears in these pages by the kind permission of a gentleman who edited the treatise referred to in 1823), will show the advantage which the best building derives from a well-arranged transition from the severest forms of art to the simplest forms of nature.

‘It is a frequent error in our English gardens that from the marble, and gold, and magnificence of a palace, we often step at once into all the wildness of the country: the transition from the extreme height of art to the extreme simplicity of nature is too strong. The French method of parterres, though too stiff, is perhaps preferable: but at any rate a flat piece of ground laid out, if not with all the stiffness, yet with all the ornaments of art, is the proper transition from a palace to a garden. If this again runs imperceptibly into the appearance of the country, then loses itself as it goes farther from the house in a retirement, and in the end swells into a view of great and simple nature; such a succession would be agreeable both to the natural progress of things and the natural current of our ideas. Perhaps it is not too bold to say that such a garden, sliding by easy steps from the highest magnificence of art into the highest magnificence of nature, would be perfect.’

FLOWER BEDS.

There are two ways of treating a garden where the ground work is turf out of which the beds are cut. One is to place the beds round the margin of the parterre, leaving a considerable breadth of turf in the centre, and trusting to that breadth for character. The other is to place the beds in a mass in the centre, leaving the margin entirely or almost entirely plain. Both methods are equally good, and local circumstances must govern the selection ; but the beds and turf should not be equally balanced, unless in elaborate designs, consisting of a congeries of beds forming a single and definite figure, in which case the breadth is gained by the *whole figure*—the entire parterre, from margin to margin, expressing unity.

Flower beds, as a general rule, should be of simple shape, and should depend for effect on disposition rather than intricacy of outline.

For borders there are no better forms than oblongs or squares, alternated with circles. These are easily kept up, which is of the greatest importance, especially as regards beds set in turf. Very acute points are to be avoided, as they can never be properly dressed with flowers, and with continual spading will lose their form.

Fig. 98 shows a bad form of bed.



FIG. 98.

If it should seem desirable to give more intricacy to the shape of the bed, care must be taken to keep up the regularity of the design.

The accompanying figure (99) shows a bad form of bed, as the decision of the square ends is neutralised by the indecisive rounded sides.



FIG. 99.

The proper shape is given in figs. 100 and 101. An octagon or hexagon bed is very good, but nothing can be much worse than a bed such as is seen in fig. 102, unless it be the complete form of a barrel, fig. 103.



FIG. 100.



FIG. 101.

Avoid anything approaching the form of dumb-bells or flat-irons, or indeed any article of familiar use. For



FIG. 102.



FIG. 103.

Gothic buildings one of the best forms of beds that can be used is given in fig. 104.



FIG. 104.

It will be plainly seen that this shape is peculiarly adapted for accommodating itself to the breaks which form a prominent feature in Gothic architecture; corners can be turned, octagons followed, and reverses effected with the greatest ease; and the writer would here again express his opinion that intricacy, sufficient to give interest, would be better obtained by the recurrence of regular forms of simple shape than by great intricacy of design in individual beds. There are cases where a bed may be of the most elaborate character, but these are usually edged with box or tiles, and are not liable to distortion from the operation of the turf iron; and the writer must not be understood to mean that little shape can advantageously be given to beds, but that the form should be regular and decided, parts of circles and right angles, except in the case of stars and arabesques, where greater acuteness is desirable in the points. Great play of fancy is likewise allowed when an object, such as a crest, shield, monogram, or any heraldic device is used, because such devices are rarely or never cut out of turf.

Very large beds are objectionable on account of the difficulty of keeping them in perfect order; indeed, it will be found that the beauty of a flower garden will depend much more on the colouring and arrangement than on the size or number of the beds.

Many question the propriety of *interlacing patterns*; but if the pattern is really good, and especially if it is worked in double edging and coloured tiles, sands, or

glass, there seems to be no reason to object to the design, except that it is on a flat surface, and this objection will apply to wall decorations of many kinds.

Greater intricacy of pattern, and more frequent recurrence of similar forms can be given when the garden is well sunk below the spectator. A sunk panel of only 12 inches will make an extraordinary difference in the angle of vision, and bring order and symmetry out of a design which would, without such aid, be merely a jumble of undistinguishable forms.

It is very important that all designs of an elaborate character should be put on a perfectly level piece of ground. The writer has suffered much annoyance from seeing designs, which were prepared under the idea that the ground either was or would be made level, placed on a slope of 1 foot in 30 or 40. In such places it would be best to level only a small portion, but that in the most perfect manner, and treat the remainder in an easier way; with, for instance,

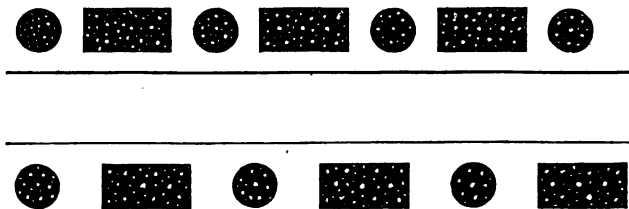


FIG. 105.

arabesque shaped beds mingled with shrub beds; but in no case should shrubs and flowers be mixed in one bed.

In treating a series of beds, as for example a border,

it will be well to set them at some distance from each other, or great confusion will be the result. The preceding cut, fig. 105, will perhaps explain what is rather difficult to express in words.

These beds are supposed to be placed on either side a walk. The extended treatment is correct, though in many cases a still greater extension would be desirable. It is because confusion is avoided that so good an effect is produced by narrow beds placed transversely in the manner shown below, fig. 106.

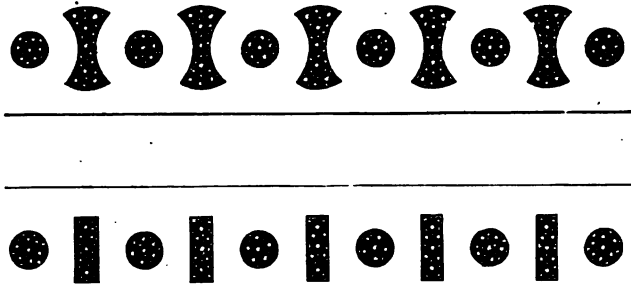


FIG. 106.

Here, as in the preceding example, the walk is flanked by beds, and, to save space, two forms of beds are given in one cut. The more elaborate example would in practice scarcely look better than the plainer, and it will be readily seen that the cost of keeping the former in perfect shape would be considerably greater.

GARDEN DECORATION.

By this title the writer should not be understood to mean the main architectural arrangement of the garden, such as its terraces and steps, and their situation as regards the house, though such objects of course tend

to general decoration, but rather such supplementary objects as embellish the simplest garden and adorn the most architectural. Under this head are included vases, basins, fountains, raised flower beds, architectural centres, or coped and kerbed beds. Garden buildings will find a place farther on.

Perhaps there is no more generally used object for decorating a garden than a vase, or one which, when properly introduced, gives a greater amount of finish. As the vase will neither increase nor diminish in perspective, while the pier will be greatly enlarged on the diagonal, it will be well to give a bold projection to the vase.

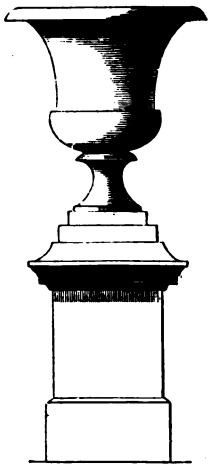


FIG. 107.



FIG. 108.

In fig. 107 we see the vase and pier in geometrical elevation, and the proportion seems fair; but on looking at the diagonal view, fig. 108 (and it is that which will most frequently be seen), we see that the pier is too heavy for the vase, which does not

increase in perspective. A professor who can design in perspective has a great advantage over one who cannot; and if the foregoing remarks apply to vases set on square dies, they do so more forcibly to balls, which should always be of such a size as to look rather heavy in geometrical elevation, the spherical form being so simple that its only beauty will be in its proportion to the pedestal or pier. A vase may be tricked up with



FIG. 109.

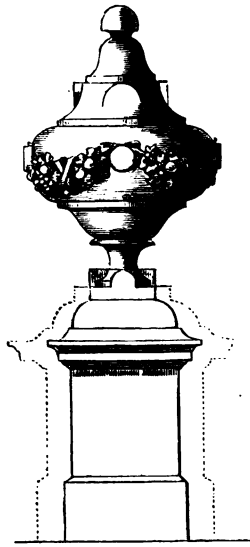


FIG. 110.

handles, drapery, garlands, and much else, but the ball stands alone in its simplicity. When the vases are used merely for ornamental purposes, without holding flowers, care must be taken to prevent their having the appearance of tureens, to which they bear a strong *prima facie* likeness, but they must have something resembling a cover, or the water will lodge.

Fig. 109 is of a fair shape for holding flowers, but would be improved by making the cup a little deeper, its necking admitting a drain hole.

Fig. 110 shows a solid vase for ornament without intention of holding flowers.

The dotted lines in fig. 110 show the pier seen diagonally, illustrating the deceptive effect of geometrical design.



FIG. 111.

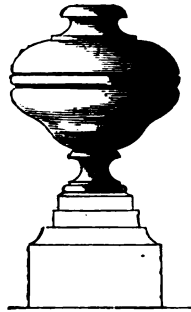


FIG. 112.



FIG. 113.



FIG. 114.

Figs. 111, 112, 113, 114, show various solid vases of the same type; they may be made of all degrees of ornament down to the simple ball, whence they all spring.

The accompanying designs for vases, twenty-one in number, figs. 107 to 127, are, with five exceptions,

intended for flowers or flowering shrubs, and are rather types than patterns. Figs. 119 to 127 inclusive are attempts in the Gothic style. The great difficulty of producing any design which shall be a vase and at the same time have Gothic character can hardly be over-estimated. The writer never saw a good Gothic vase: it is apt to resemble an octangular egg cup, a wine glass of a rude pattern, or a font. It may indeed be doubted whether a Gothic building in any case permits a vase as an accessory.

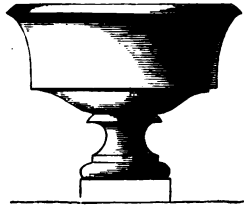


FIG. 115.

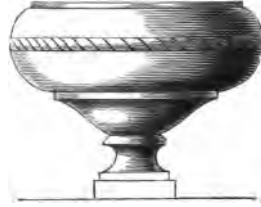


FIG. 116.



FIG. 117.

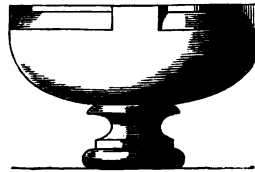


FIG. 118.

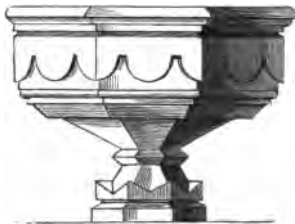


FIG. 119.

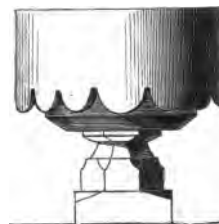


FIG. 120.

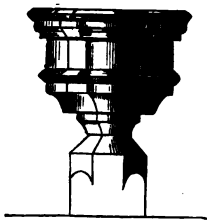


FIG. 121.



FIG. 122.



FIG. 123.

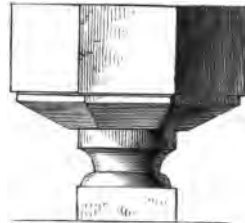


FIG. 124.

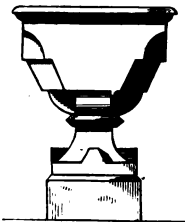


FIG. 125.

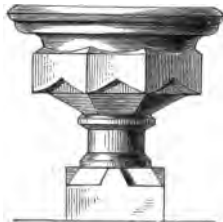


FIG. 126.



FIG. 127.

Figs. 128 to 131 are inserted for the purpose of showing the necessity of preserving a due proportion between the upper and lower parts of a vase, whether intended to hold flowers or not. It is essential that either the cup or ball, as the case may be, should greatly preponderate over the necking. Figs. 128, 129, and 131 are correct in this respect alone, the upper portion of

fig. 129 being by no means elegant, while fig. 130 is not unlike an ill-made wine glass or egg cup.

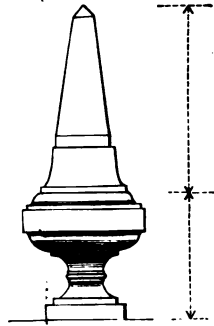


FIG. 128.



FIG. 129.

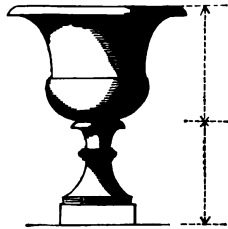


FIG. 130.

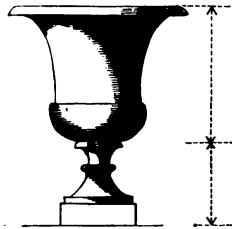


FIG. 131.

Fig. 132 shows a very common and a very bad form

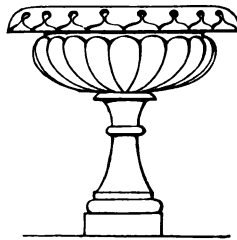


FIG. 132.

of vase ; the situation in which it would be least objectionable would be a parapet at a considerable height

above the spectator. The lip is out of all proportion, and the cup is jammed up under the lip; a very similar vase, if anything of worse form, is however a favourite with many. A really good vase is a thing rarely seen, and is by no means to be picked up ready made even in the locality where it is usually sought.

Artificial centres of masonry or terra-cotta are very ornamental, though at the same time somewhat costly. In designing them it should be borne in mind that the whole composition should rise in a slope towards the centre.

Fig. 133 is a design for a centre, with a water composition; the latter

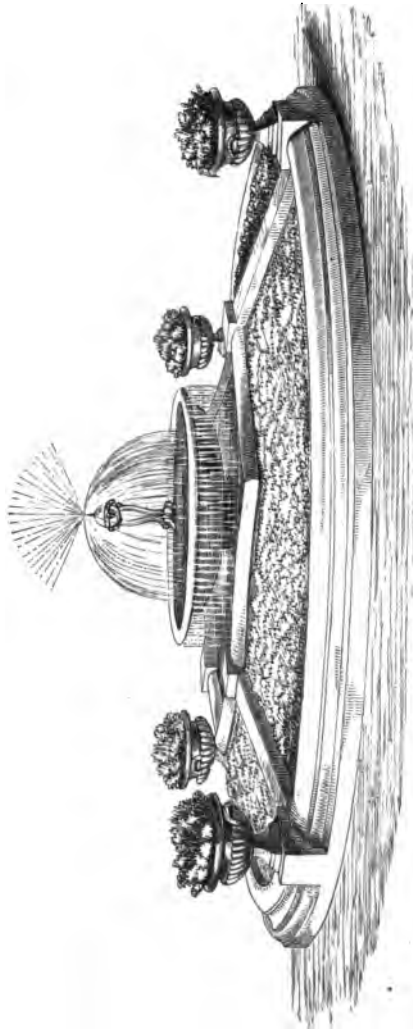


FIG. 133.

may be left out, and the tazza filled with flowers, or

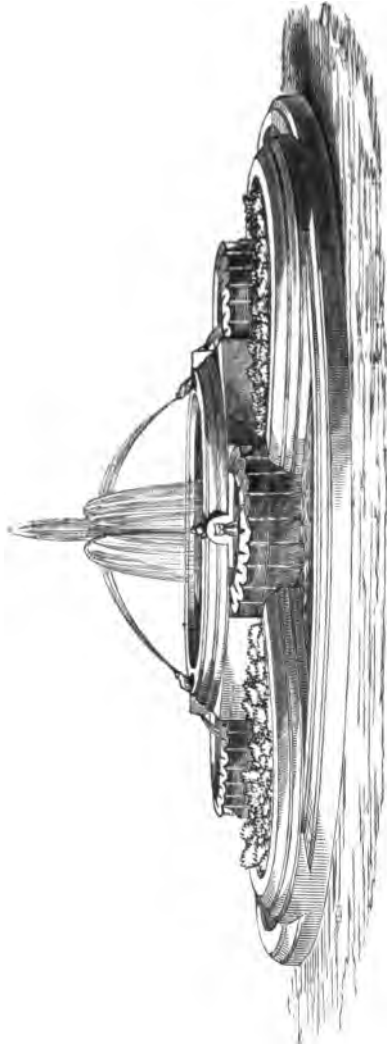


FIG. 134.

a rockery may be substituted. These architectural objects, whether large or small, are always effective. They can be divided into compartments, containing respectively flowers, turf, water, choice shrubs, or water alone, with a rockery of alabaster, or other stones, disposed so as to economise the water and make as much show as possible. These last may have mosses and ferns, and will make a very good appearance. If the head of water is considerable, the water may be trusted to for

effect; if, on the contrary, it is small, the architecture, the rockwork, and the plants must be relied on.

Fig. 134 is another design for a centre, with flowers, and also a water composition. If water cannot easily be obtained, the whole may be filled with flowers, and the central basin may be treated as a rockery covered with Alpine or other plants. These centres are circular in plan, so as to offer no obstruction to the roller—a great point, as all gardeners know. It is not enough to make a design which looks well only at first, or which requires excessive care to maintain in beauty. Excessive care means excessive cost.

The following figures exhibit some forms of sections, showing the ill effect of making the kerb too upright.

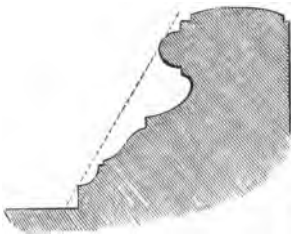


FIG. 135.

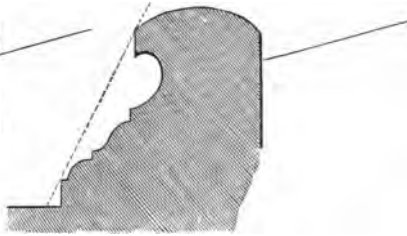


FIG. 136.

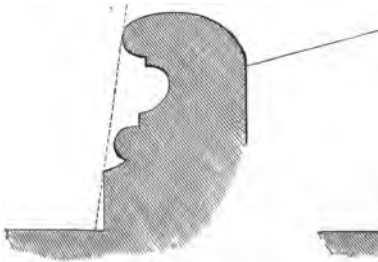


FIG. 137.

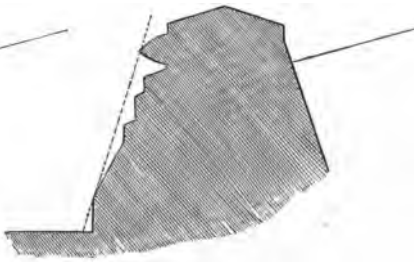


FIG. 138.

It should spring easily and softly from the horizontal line of the base.

If a very representative Gothic kerb should be desired, more perpendicularity is allowable (see fig. 138). Fig. 137 is objectionable from being too upright. Figs. 135 and 136 are tolerable, but not altogether model-worthy.

BASINS.

These should be treated in a simple manner, bold in outline, decisive in section. There are two forms gene-



FIG. 139.

rally used, the one with a lip inclining outwards (fig. 139), the other inclining inwards, with a series of mouldings (fig. 140). The objection to the first is that there is



FIG. 140.

always a damp place under the lip, defying the roller and harbouring weeds. If this form be adopted, modify it by a square member at the base, which will allow of the roller and yet preserve the deep shadow. See fig. 141.

It is desirable that the composition should be treated in such a way that it may look tolerable with-

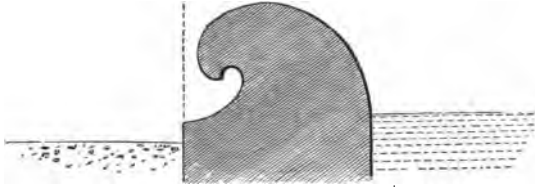


FIG. 141.

out water ; but if it is on a very large scale, the water, not the architecture, must be relied on for effect.

In the neighbourhood of the boudoir, a small but choice object to be seen from the windows, a coped bed, for example, a fountain, or small complete garden will be very acceptable : if possible, a small conservatory or house for half-hardy plants, care being taken that the stokehole is easy of access and not disfiguring in appearance.

Fig. 142 represents what is called a wall fountain. It is appropriate to a situation where a walk is necessarily terminated by a wall. These fountains may be varied to any extent. In the present case the recess is supposed to be very small, but even in this case a small fernery may be advantageously set up by using rockwork to support the lower shell, and continuing the roughness of the wall to hold ferns by using cement to sustain a face of rough slag and stones. Moisture is essential to ferns, and to a great extent shade, both of which they would have in such a

situation. A very little ingenuity makes a wall fountain a most satisfactory object. There are many in Rome on an enormous scale—the *Fontana Trevi*, *St. Pietro in Montorio*, and numerous others. Many formerly

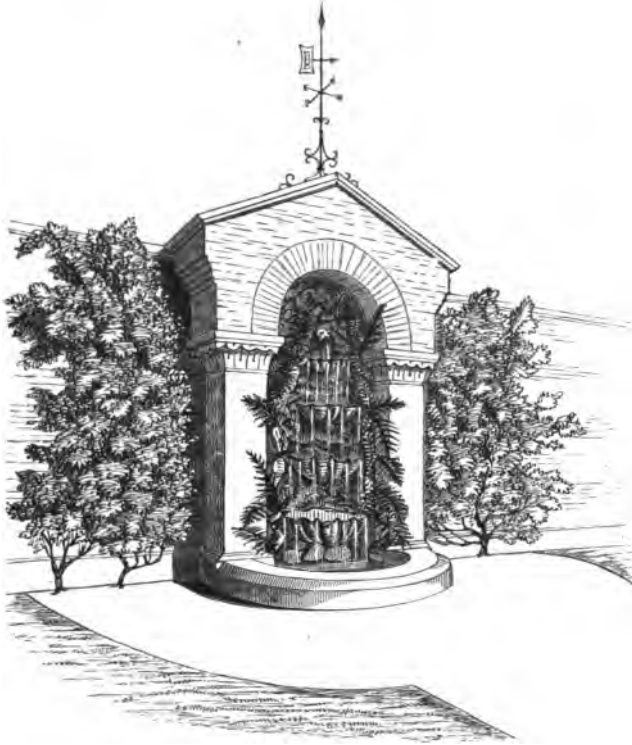


FIG. 142.

existed in Paris, but they were almost without exception of the worst possible design.

A good one may be seen at Hyde Park Corner, in front of St. George's Hospital, though it seems to want more water to make it thoroughly satisfactory.

Fig. 143 represents a central or terminal object, as the case may be. The form of the vase may be modified to suit the pure Italian or even Grecian styles. The base may be surrounded by a bed of flowers, bordered by yew edging six inches in height, or the walk may be continued to the edge of basin. In many situations, whether approached by one, two, three, or



FIG. 143.

four walks, it would be a good object. The supply of water required is very small. The urn represented in the cut is rather funereal in character, but it could easily be made more cheerful. The water should come out in the form of a bell or half glass shade.

Fig. 144 is another design for an architectural object to form a centre or terminus. In this instance

flowers in vases are introduced, but both may be

left out. If the flowers only be omitted, the form of the vases should be modified, as they are expressly designed to hold flowers. The whole thing may be raised on a bank and approached by flights of steps, or by a series of small terraces, with a level walk round it against the kerb. This, or a somewhat similar design, might serve as a monument to record some event of interest connected with the grounds, *e.g.* a royal visit.

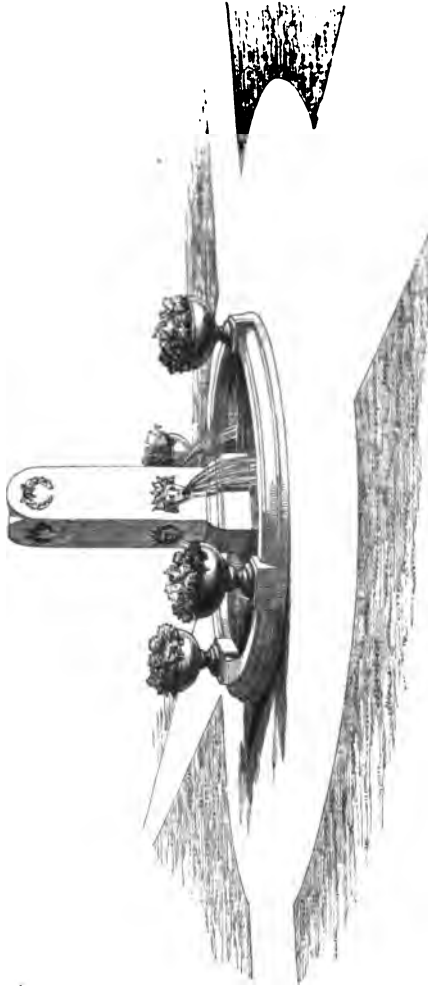


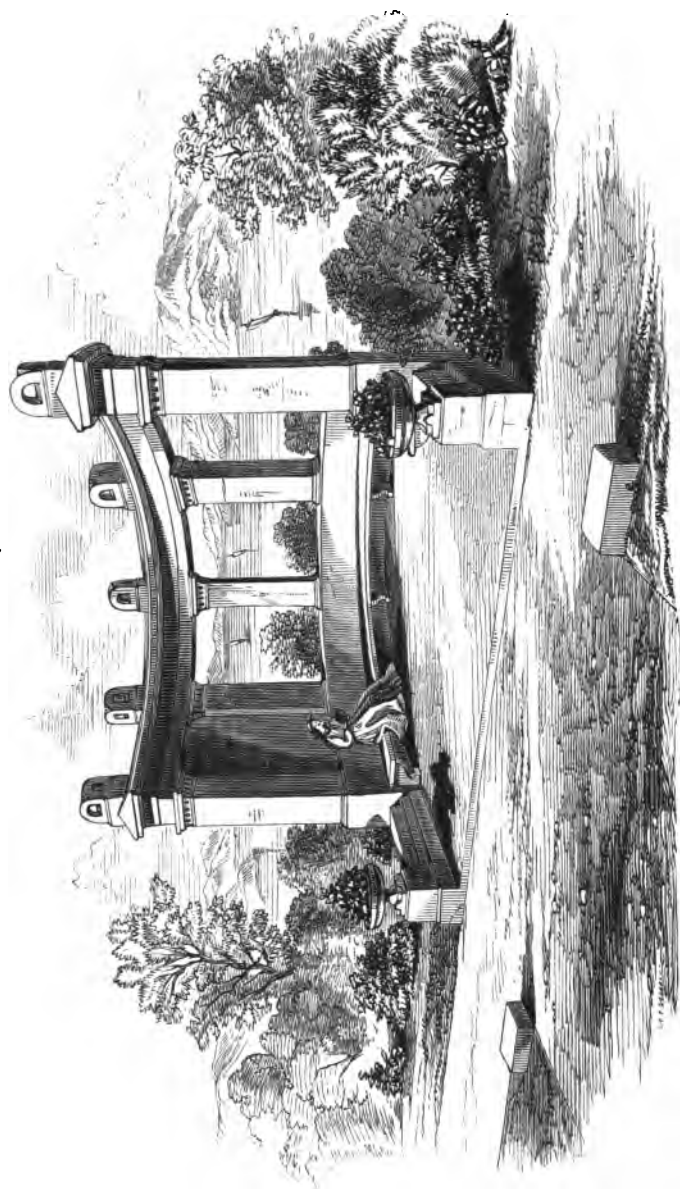
FIG. 144.

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1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.



GARDEN-SEAT CLOSING VISTA.

GARDEN BUILDINGS.

When the writer commenced this work it was not his purpose to illustrate it as freely as he has since been advised to do. He desired to suggest rather than exemplify, but at the instance of those for whose judgment he has great respect the subjoined designs are furnished. They are of no especial merit, but they are original, and are carefully projected from the plan and elevation.

In many perspective views of architectural subjects the object is tricked up in some way; greater projection being given to members than they would really have: in this book the reader may rely that nothing of the kind has been attempted.

The garden seat in fig. 145 is a fit termination for a straight walk. It is more adapted for scenic effect than for use, as it is intended that the landscape should be seen between the piers. If there is no view the voids would of course be filled in; the seat would then be better protected. Seats and kiosks are by no means invariably for use any more than are vases or ornamental objects generally.

Fig. 146 represents a summer house, suited to a romantic situation at some little distance from the main house. It is unpretending in design; and contains, besides an open shaded room on the level of the ground, an upper room well glazed and protected from the weather, with the convenience of a fireplace. For a

sort of watch tower at an exposed point, commanding a good sea or land view, it would be appropriate. The



FIG. 146.

staircase can of course be placed inside instead of outside, if more desirable, and the lower story may also be glazed and furnished with a fireplace.

Fig. 147 is a pavilion or central object, which will readily adapt itself either to Grecian or Pompeian design. It is calculated for an adjunct to an elegant building in either of those styles, and is supposed to be within sight of the house.

Should it be desired to use it only as a covered seat, forming an object at the end of a single walk, three of the sides may be filled in with masonry, which



FIG. 147. GRECIAN PAVILION.

will prevent draught ; or the three sides may be glazed with large sheets of plate glass, which would answer the same purpose.

This design admits of being used as a simple blind portico, projecting from a plain garden wall, by merely cutting the plan off at a convenient place as regards the pilasters or piers.

The following (fig. 148) is a pavilion intended to be seen in connexion with either Elizabethan or Stuartian

architecture. The carving may be carried to any extent. The writer has tried to keep simplicity in view in all these sketches, it being comparatively easy to supplement any amount of decoration, provided the design be good in the first instance.



FIG. 148. ELIZABETHAN PAVILION.

This pavilion is supposed to be entered from the high level, affording a good point whence to view the garden, or prospect generally.

Under the terrace wall is a raised bed, formed by a handsome kerb of wrought stone, the mouldings of

which may be varied according to the taste of the designer; they should, however, in all cases slope back so as to allow the tendrils and drooping plants to hang gracefully over the edge.

In the centre of the lower portion of the building is a stream of water falling over moss-covered stones, and backed by ferns.

Fig. 149 is a pavilion at the corner of a terrace, but is equally fitted for a central object on the level. The



FIG. 149. GEORGIAN PAVILION.

style may be described as Georgian. It admits of much more decoration than the drawing shows; it

would also admit of being glazed, and in some situations would be much improved by it.

This and the following designs are also adapted for entrances to orange houses or the like.



FIG. 150.

Fig. 150 is a pavilion of about the same date as the preceding, but leaning towards the French school. It would look well in connexion with large trees and large objects generally; the outline would be pic-

turesque. Like the former designs, it admits of considerably more decoration than is shown in the cut.

These sketches are all drawn to the same scale, and are supposed to be seen from the same distance.

The high roof, whether in tiles, slate, or lead, is very effective. Of course any amount of variety may be given to it by colour or pattern. The writer, however, is rather tired of the great amount of fuss which many roofs of the present day exhibit, and he has never known an instance of a bad form being redeemed by a multitude of colours.

Fig. 151 is very similar to the preceding. By some it may be considered to be too plain, but any amount of ornament may be applied. There are many buildings to which it would form an appropriate appendage; and it would be easy to make it conform to almost any modern building, by fluting the columns, by working rustics on them, by converting the plain die into a decorated panel, by putting garlands on the capitals, carving the architrave, frieze and trusses, ornamenting the roof in various ways by crestings, &c., or substituting a balustrade or parapet, enriching the spandrils of the arches; in short, there is no difficulty whatever in decorating a fair design, and in most cases it will be an improvement which is only foregone from want of means.

The remarks made in another part of this work—to wit, that garden architecture may be more florid than the architecture of the house—the writer is ready to

maintain ; but it should be borne in mind that neither the lodge, bridge, nor gate house forms any portion of the *garden*.

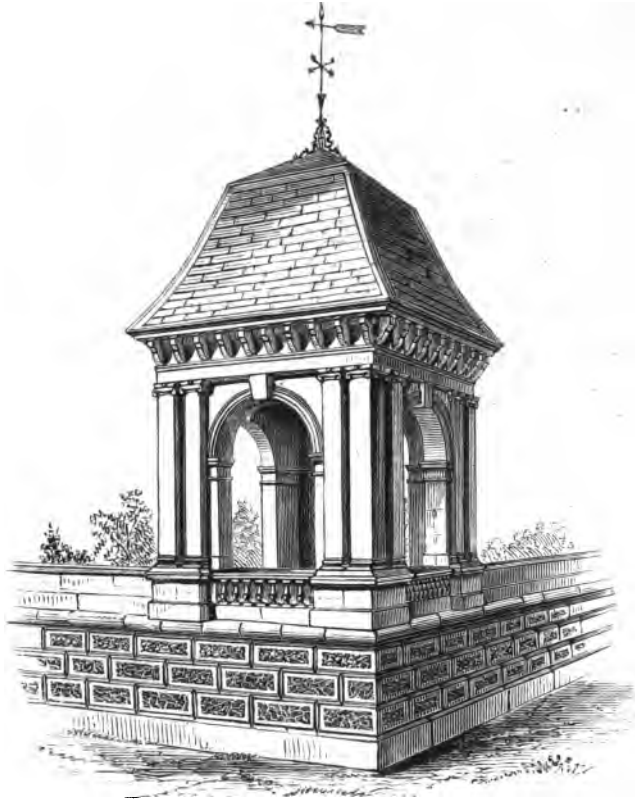


FIG. 151. FRENCH PAVILION.

The following example, fig. 152, is a rough timber summer house in the plainest style. The bark may be left on the wood or removed, according to fancy. The roof should be composed of wooden shingles, or else rough boards overlapping. A slate roof will not look well in connexion with a rustic structure. The floor

may be advantageously made of asphalte, though many prefer oak pegs, either round or square, of about five inches diameter, well driven into the ground, being



FIG. 152.

previously made as square as possible on the top. These will last for thirty years, which is as long as a rustic summer house can be expected to do.

Thatch is the prettiest material for the roof, but it is by no means a cheap one; and owing to the universal use of the threshing machine, there will not be a thatcher in the country in a few years.

In the humble style of building above represented, it is even more necessary than in any other to keep strictly to the character of the style which is purely *rustic*. There are instances where buildings of even less pretensions than the above have the rafters worked and moulded, the ceilings plastered and painted in

neat patterns in distemper, the supporting posts being of barked oak varnished, and the whole really intended to be very rustic.

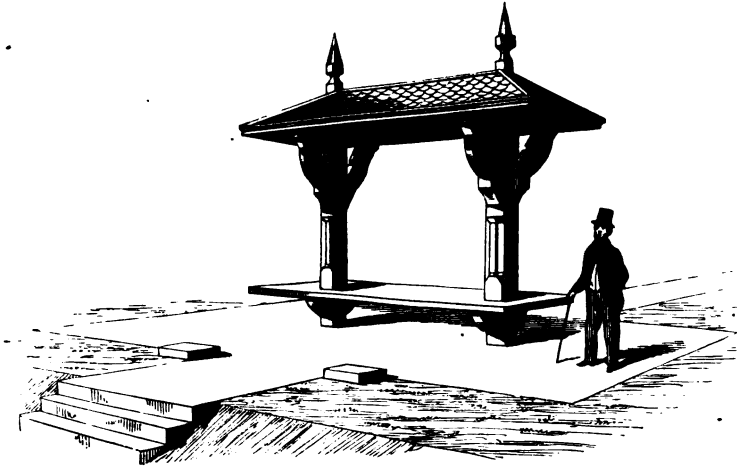


FIG. 153.

The above is what is commonly called an 'umbrella seat.' It is well calculated for some situations, such as the end of a walk overlooking a scene, because it would form an object of itself, and would not interrupt the view unduly. It offers little shelter, and is therefore adapted only to certain cases.

Fig. 154 shows a pavilion, or rather loggia, in the pure Italian style. It is supposed to be situated at the end of a broad straight walk, and to be placed against a wing wall, a terrace wall, a kitchen garden or boundary wall of any kind. A slight alteration, if any, is all that would be required to adapt this design to a situation showing the sides and rear as well as the front; that

is to say, the wall is not supposed to improve the composition, which is rather an example of meeting a difficulty, than an instance of the best design for a loggia at the end of a broad walk, which could be given in the Italian style. If glazed, as the sketch shows, it would answer for an orange house, or winter house for half-hardy plants. The casements might be

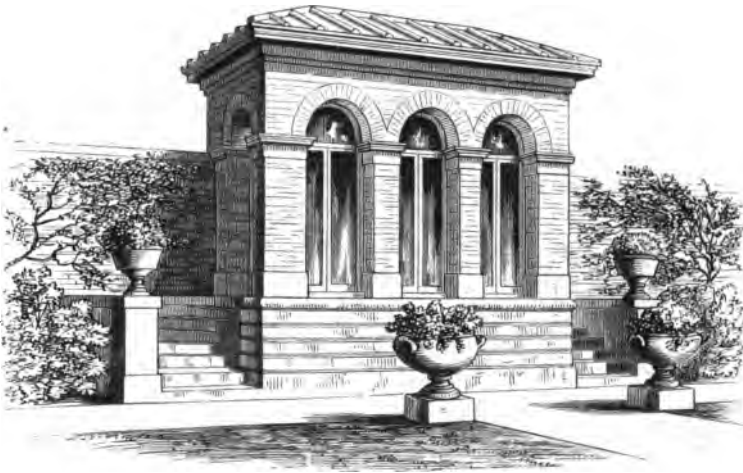


FIG. 154. ITALIAN LOGGIA.

removed in summer, but the side doors should be retained at all seasons, or the thorough draught will be inconvenient.

Fig. 155 is a design for a tower of two stories, intended for a very romantic situation. The sea view is little short of sixty miles, the shore beneath is rocky, and the cliffs are of the boldest character. A small plateau at the end of a valley between two hills of

very considerable height, bordered by a swift brook, which here leaps into the sea in the form of a very effective cascade, was the site proposed for this little hermitage. Two chambers about ten feet square, with possibly a basement beneath, are all the accommodation contemplated.



FIG. 155.

A more beautiful situation can scarcely be conceived; it is open to the genial south-west breeze and boisterous south-west gale, where the storm may be seen raging literally at the spectator's feet. The building is the more required, as it commands a near view of coast and extensive prospect of the sea, which latter can scarcely be seen from the house.

Fig. 156 is an example of the ill effect of an *arch* in connexion with a rustic structure of rough wood. Where all the rest of the summer house is of rough unbarked wood, the entrance is covered by a semi-circular arch of neat carpenter's work, certainly planed, and possibly rebated and twice beaded. The



FIG. 156.

little blocks which are supposed to assist in supporting the eaves are objectionable, for the reason that they are neatly wrought, and will by no means harmonise with the unbarked timber. The little circular knobs or plates in the lower panels are perhaps of turned wood, and are much too delicate for the rest. The diamonds in the upper part are undesirable, because they assume, or rather cause the building to assume, something of the human face in the manner of some

of the Mexican temples; this is a great fault. Below will be seen a slight sketch, fig. 157, illustrating this last defect; it represents a small meeting house in a remote county, forming rather a conspicuous object in the landscape.

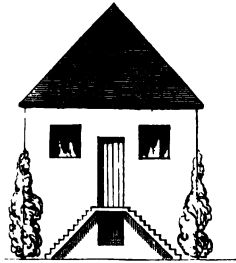


FIG. 157.

Here we have a rough representation of a warrior of the period, taken from the Bayeux tapestry, and the moment the resemblance is observed it is impossible to divest oneself of a recurrence of the idea at any time that the building may be seen.

Fig. 158 shows a rustic covered seat of the same size as that preceding it. The *form* of the arch is given, but it is composed by joining two well-chosen pieces of the same timber as compose the rest of the building. The whole treatment of the braces and struts is suggestive of correct construction. The brackets supporting the angle rafter are placed diagonally, and only at the corners. The rafter can be of half-dressed wood, or may be wrought fair. The roof would look well either thatched, boarded, or

shingled ; the latter method is shown in the drawing. The writer is no advocate of slabs of wood placed side by side for a covering to a roof, even when boarded underneath.

The posts should be morticed into a sill piece of durable timber, oak or elm, halved together at the angles, and secured with a pin or treenail. The building may then be moved bodily with little difficulty if

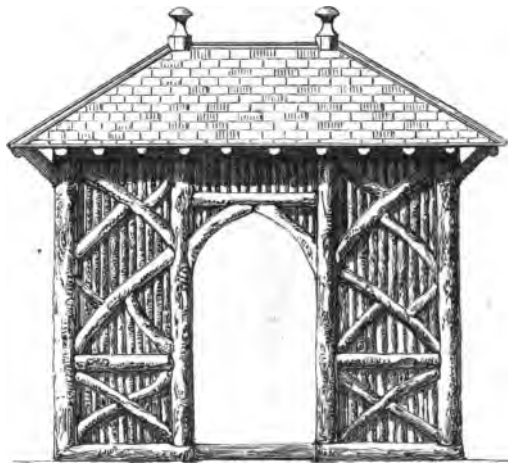


FIG. 158.

the site is found to be inconvenient ; the sill may likewise be replaced by a new one when decayed.

The writer recommends in all cases that rustic buildings, even if of wood entirely and of the humblest description, be placed on a little blocking of stone or brick, in order to keep the sills and posts from the moisture of the earth. It will take many years for

mere rain to destroy the flimsiest wooden building ; it is the damp from the soil that does the mischief.

Shingles will last longer unpainted than they will if painted, even when made of the softest pine, and by age will acquire a most delicate grey, such as is rarely found in slate.

Fig. 159 is a design for a half-timbered garden house with tiled roof. The openings may be glazed



FIG. 159.

or not, as may be desired. This design is calculated for an adjunct to a Gothic house, and permits the adornment of climbing plants, such as *clematis*, Virginia creeper, *canariensis*, or even ivy in small quantities. The style of garden house which goes well with Gothic buildings must be such as admits much clothing by climbing plants, anything in short that gives an appear-

ance of age and use. The spick and span appearance which is desirable in the Grecian, and, to a great extent, in the Palladian styles, is detrimental to the domestic character which should surround everything of the Gothic school; but by this is not meant that ruin or positive decay is an improvement.

Fig. 160 is another design for a half-timbered garden house, with tiled or slated roof of earlier period



FIG. 160.

than the previous example. Like that, the windows may be glazed with advantage, and the door hung with an independent upper portion, also glazed. These little buildings are very pleasant places for a quiet hour's reading, and the farther they are from the house the greater the necessity for making them comfortable.

A few panes of glass may prevent a fatal cold from draughts, and a key is easily carried.

The main features of this example are taken from a building in Kent, of undoubted antiquity and singular elegance. The sill is properly raised out of the wet soil by a couple of courses of masonry. The door jambs are of pollard oak, very massive and effective.

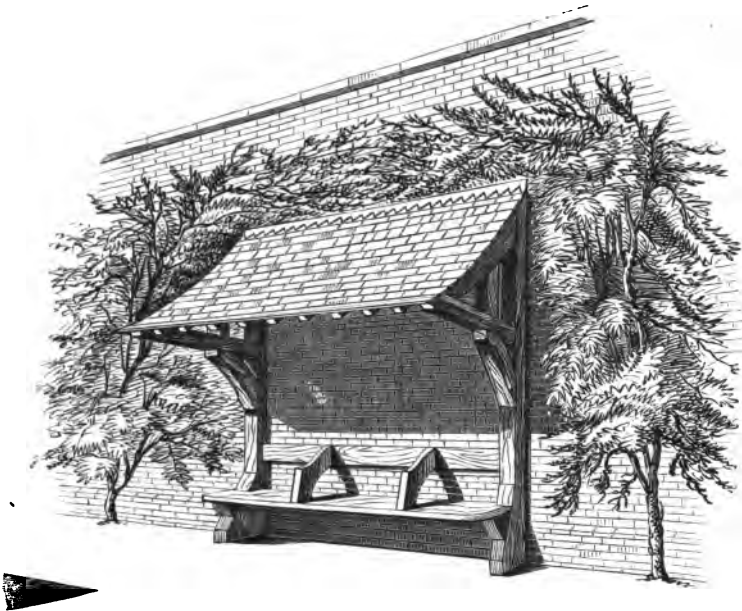


FIG. 161.

Fig. 161 is a design fitted for the garden of a Gothic building, though a few trifling alterations would adapt it to the Italian style.

The case is supposed to be one in which, while it is desirable to have a seat at the end of the walk, it is impossible to pull down or in any way alter the high wall against which the seat is placed.

The design is simple, and would be effective. The roof may be of any material desired, but if that of the house be of tiles, it would be well to use them also for the covering of the seat. Oak shingles would meet any case. The lead flashing at the junction of the roof with the wall must on no account be omitted. A few creepers of any kind to embower the seat would be almost necessary, and in most cases a couple of tall-growing *arbor vitæ* or cypress at the corners of the walk would enhance the effect greatly.

Fig. 162 is a sketch for a pigeon house, taken from a very pretty and somewhat ancient building at Moulsey, on the Thames. It would be found to fitly accompany a house of any date later than the Elizabethan period. The roof should be tiled, and the lantern leaded. A few very trifling changes would adapt this example to the Elizabethan or even Tudor period, and a few well-proportioned lights would render it a comfortable garden house. Its best situation would be on an eminence, or on the edge of a high terrace. By altering the pitch of the roof and using some plain but well-chosen panelling, a fair Grecian design could be made in the manner of the Athenian 'Tower of the Winds.'

Pavilions, kiosks, summer houses, or, indeed, simple

covered seats, are of great use to the landscape gardener. They furnish reasons for forming vistas, diverting or terminating walks, and are of value as objects apart from the shelter and convenience they afford for viewing the scenery. There are two or three in the park at Clovelly which are positively indispensable, as they give a side view of the cliff without risking the



FIG. 162.

spectator's neck, and are in situations where it would be impossible to construct a continuous path.

Everyone will recollect some instance of the good effect and comfort of such structures.

The following, fig. 163, represents an open covered pair of seats, and would be proper in a situation where four or three walks meet, but on account of the gable

or pediment it would certainly look best either spanning one walk or stopping it. In the latter case the back could be boarded, and a tolerably comfortable shelter formed.

This example is rather in the modern German style ; it requires the best workmanship, and is apt to look slight and poor after all.



FIG. 163.

When a covered seat of some kind is required in such close proximity to the house as to be seen in the same *coup d'œil*, it is necessary that it should have some pretensions to solidity, and should partake of the character of the house. A thatched summer house and a cut-stone mansion are incongruous ; the 'Tower of the Winds' in Portland cement will not agree with a cottage *ornée*, which by the way is generally an abomination. No style requires more skill, and upon none is less brought to bear. Anything is supposed

to be good enough, and nothing too good. We frequently see a stack of highly ornamental Tudor chimney shafts—handsome enough, as far as design goes, for Hampton Court—rising from a thatched roof: or a rubbed stone porch accompanying a rough-cast wall, with possibly a coat-of-arms cut in the highest style of art. There is generally a horizontal board under the eaves, vandyked and scolloped with little or no regard to the grain of the wood: the barge boards are only an inch thick; but to compensate for all this, it is rare that a certain ornament called a hip knob is ‘cheated of its fair proportions.’ It is, however, possible to have too much of a good thing.

There are few buildings that admit of a hip knob of more than ten feet in length, and ten inches in the square. Indeed, the best architects make them of considerably less dimensions, say one half, and with the best effect. They should never be allowed at the ends of the barge boards as pendants, whether large or small; and if the coping of the building is of stone, the hip knob will also be of stone, and should be designed for that material. Birkenhead possesses some remarkable specimens of stone, no less than timber, hip knobs.

To return to pavilions. If close to the house, so as to be seen in the same view, there is no objection to making a pavilion in a style somewhat later than that of the house itself. It is not part of the house, but rather of the garden, and may be considered as an after-thought, as indeed it generally is. A Tudor house may have an

Elizabethan pavilion in sight of its drawing-room windows : what is lost in unity being gained in picturesqueness. An Elizabethan house may have one in the *rococco* style, taking care not to make the carving so delicate as to shame the main house. A house of the time of Anne to the end of George II. will permit one in the Roman, Italian, or French style, as modern and delicate as art can make it ; but in no case may the accessories of the house seem of earlier date than itself. In all cases, whether covered or not, make the seats of wood. The number of instances of the bad effects of sitting on stone seats is not generally known. In order to guard against the effects of draughts sweeping through the open and shaded summer house, the use of glass should not be despised. If two adjacent sides, say north and east, are glazed, the place will not have a thorough draught. The writer once knew a gentleman who, being somewhat of an invalid, put up a veranda on the south front of his house to afford him a dry sheltered walk on sunny winter days ; but as he omitted to close the east and west ends, the wind, no matter from what quarter it blew, whistled through his veranda in a most unpleasant manner, and he was obliged to glaze the ends, which at once made the place comfortable.

Sixteen designs for garden buildings and covered seats have been given, all of which are accurately drawn in perspective. It is hoped they will be found at least suggestive. Of course there is scarcely a limit

to the possibility of producing designs for these purposes, but it seems to the writer that a few, representative of their class, will be sufficient.

WINTER GARDEN.

Though the flower garden is bright enough in summer, it presents a *triste* appearance in winter. The beds are dug up, and show an uninteresting prospect of bare wet earth; the empty vases have lost their meaning with their use; the fountain is cheerless, the wall bare. Something may, however, be done by a good arrangement of coloured margins in slate, spar, broken tiles, alabaster, coal, or bottle glass, which last is a very cheerful and lustrous material, always clean and bright. These in good patterns, enclosed by box edging, will serve materially to preserve some character of ornament at all times.

Wherever it can be done, it is desirable to have a winter garden designed expressly for winter effect and use; a broad walk sheltered by an ivy-covered wall or hedge of holly or yew will be of service; trust for effect to shrubs, such as laurels, *aucubas*, *arbor vitæ*, box, yews, especially the Irish variety, junipers, cypresses, savin, *Mahonia*, and holly. It is astonishing how much variety of colour can be got, and how pleasing an effect can be produced, without the aid of a single flower. There are, in addition, dwarf trees of the *abies* kind, which are charming objects; and as young trees are not injured by transplanting, it will always be easy to have some

of the larger sorts, which make a good show when very young. For instance, the *abies Douglasii*, the *pin sapo*, the *Wellingtonia*, and deodar cedar are very suitable when small, and can be removed when they grow beyond the scale of the garden, giving place to younger specimens. A cedar of Lebanon is not a handsome tree in its young growth, and is not recommended for this situation. Beds of coloured sands, spar, slate, tiles, glass, &c., bordered by box, can be made wherever desired. Variety of level can be given by sinking panels, as in a flower garden. Ivy beds can be formed of variegated ivy, and even the humble box may be grown in a variety of ways. Ivy mounds are very agreeable objects, easily made, will bear trimming, and look well at all seasons. The laurel, with its bright leaf, and the holly will give glitter; the *aucuba* and yellow ivy will give colour, as also will the golden *arbor vitæ* in an eminent degree. Some beds should be prepared for crocusses, snowdrops, and daffodils; these should be narrow, and if mixed with the box edging and coloured gravels in simple patterns, will be welcome when the flowers are in bloom, and not painfully missed when they disappear. Chrysanthemums will find their places in the borders: they are untidy plants at best, and do not look well in beds. Vases and stonework generally should be avoided, and there should be no seats: people should not be tempted to sit about in winter.

Such a garden would be cheerful in winter, and, with

the addition of rhododendrons and a little change in the beds, positively gay in summer. It would require little attention, and would never look forlorn. In fact, it is very easy to make a winter garden interesting, if it is treated as a winter garden.

Stonecrop can be used very advantageously, as can houseleek; *Cotoneaster* can be grown in almost any way; Christmas roses will give colour, as will the berries of the *arbutus*. Even ferns will thrive late in the autumn in a proper situation, and Bay if the climate is genial. For the walls there is the glittering magnolia, the variegated ivy, the *Cotoneaster*. For beds, periwinkles, plain and variegated, are excellent, also for borders. Gentian flowers very early, so does the *jasminum nudiflorum*. The *saxifraga oppositifolia*, the coltsfoot, and the *Iberis* are varied; and for a climbing shrub, the *pirus Jap.* flowers early, while the *Wistaria* keeps its leaf very late. For dwarf trees, none of which reach the size of a moderate gorse bush, the following will be serviceable:—*Taxus nana*, *Pinus excelsa nana*, *Picea amabilis*, *Pinus cembra nana*, *Cryptomeria nana*, *Juniperus oxycedris*, *Juniperus virginiana humilis*, *Cupressus Lawsoniana*.

There is a pretty little winter plant called the *Arabis lucida variegata*, with yellow edge and green centre, which is suitable for the edges of the beds. Pampas grass makes a good show, as also does the *yucca gloriosa*. All the following are very good:—*Genista radiata*, *Abies excelsa diffusa*, the last of a low flat growth, *Berberis Darwinii*, Irish furze, the evergreen

Mexican oak, the *Juniperus tamariscifolia*, *Cotoneaster buxifolia*, *Daphne pontica*, *Juniperus squamata*, and *Sabina*, invaluable for covering slopes and hiding inequalities of ground, *Thuja aurea* gig. Some of these are very much alike, but all are interesting. A large evergreen tree should find a place somewhere near the winter garden so as to form part of the scene. It need not of necessity be actually *in* it, but should be *of* it. Evergreens require a great deal of dressing, a fact which many seem to overlook entirely. Nothing is more common than for a very tidy gardener to rake and sweep every fallen leaf from the evergreen border, and then wonder why his shrubs do not thrive.

A yew hedge is one of the handsomest objects a garden can contain. It should be allowed to grow but slowly for many years, not more than six inches each year; it will then grow close and firm. A tall yew hedge is sometimes unsightly, because by the time that the hedge has attained any considerable height some of the trees will have died; and unless their places are carefully supplied by new ones, the whole thing looks forlorn. However, such a hedge could not grow in the lifetime of anyone; and, if not intended as a permanent and essential portion of a composition, is not objectionable. The clipped yew hedge of six or seven feet grows close, and young cuttings can be easily inserted where necessary.

It would be impossible to illustrate winter gardens without using colour, which would be altering too much the character of this work, which does not

profess to give patterns of gardens, but rather to draw attention to a few leading principles and suggest a few ideas for their treatment.

BRIDGES.

Although the construction of bridges does not fall strictly within the line of garden architecture, their proprieties are certainly within the province of one who professes to treat of architectural features in connexion with landscape gardening.

It is to be regretted that the majority of bridges crossing streams or lakes in private grounds are commonly the works of pure engineers, or of architects without the special knowledge of the principles and practice of landscape gardening—that is to say, true taste for landscape composition—which alone would enable them to design the structure so as to be in harmony with the surrounding scenic accessories; the writer has therefore thought it would not be going out of his proper path to call attention to a few leading principles, such as the suitability of the bridge to the ground, whether for a torrent or a slowly flowing meadow stream, the necessity for long approaches, and the advantage of dry arches at the ends. He has not given any positive examples, as he conceives there is no necessity for him to give careful studies for supposititious cases; and indeed his advice will be found to be rather negative than positive, warning rather than special example.

In scarcely any architectural feature in connexion with landscape is attention to the shape and character of the ground more necessary than in the case of bridges; and it is for the purpose of explaining the difficulties to be overcome that the annexed sketches are inserted.



FIG. 164.

Fig. 164 represents a torrent bridge across a deep valley: no difficulty will be found in designing either the bridge or its approaches, but where the ground is but little elevated above the level of the water, as in the case of broad meadows liable to be flooded and with only a small stream at ordinary times, a very different construction is required. See fig. 165.



FIG. 165.

In fig. 164 the road may be level from end to end, and the whole structure may have the character of a

torrent bridge ; that is to say, it may be a short bridge with high but slender piers, short approaches, and, generally speaking, rougher masonry than is admissible in the slightly raised bridge spanning the sluggish stream and flooded meadow. In the latter case the approaches must be long, the wings also long ; the road must rise gradually in the form of a causeway for, perhaps, several hundred yards. There must be a sufficiency of culverts, and the approaches should be raised above the level of even extraordinary floods ; but, above all, the culverts must be ample. A bridge is not a *dam* : a forgetfulness of this fact has led to the destruction of many. The mere rapidity of current will seldom sweep away a well-constructed bridge ; it is the accumulated head of water that causes the damage.

Elliptical arches are, no doubt, the most beautiful, but the circular or segmental are the strongest. If an elliptical arch is used, and the span is greater than twenty feet, it should have more than three centres. A three-centred arch, though it looks well on a small scale, does not on a large one. Such a bridge as a landscape gardener would be called upon to devise would generally be for very small traffic, and should present as good an appearance as possible : it should have the character of the house, but be less ornamented ; for if the utmost resources of art are expended on the lodge, bridge, and gate house, what remains for the mansion ? Let there be no carving, not even on the keystones ;

a monogram, or a date, in incised Roman letters, is sufficient. London Bridge is, excepting the highly decorated lamp posts, to which Mr. Ruskin objects, perhaps the handsomest structure of any kind in the world. The jointing of the lower voussoirs is not, however, perfect, and the lamps should be over the piers and not over the crown of the arch; that is to say, æsthetically considered, though they light the river better as they are, and strict utility in so important a matter must be paramount.

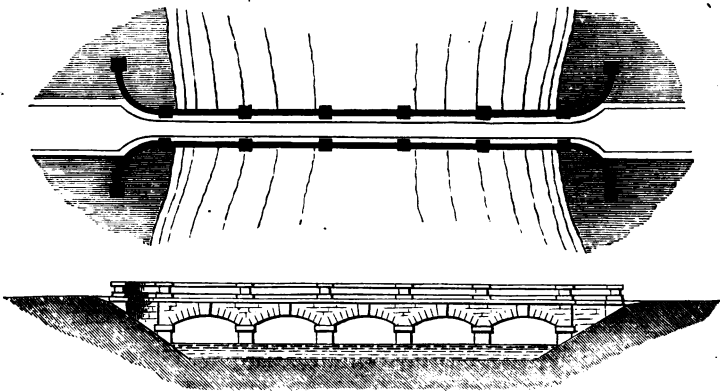


FIG. 166.

To instance the ill effect of short quadrant wings, fig. 166 shows plan and elevation of a bridge with wings inconveniently short, rendering the banks precipitous and dangerous. Fig. 167 shows a better design. The slopes are easy, and the rail or parapet is not broken on the inside, consequently there are no sharp corners to encounter. If the wings are long, as

in fig. 167, a gentle slope to the water can be got, obviating the danger arising from the horses coming suddenly on the water which lies almost at their feet on both sides of the bridge. It is hardly necessary to point out that such a portion of the road is not the place for a struggle with an unruly or timid animal'

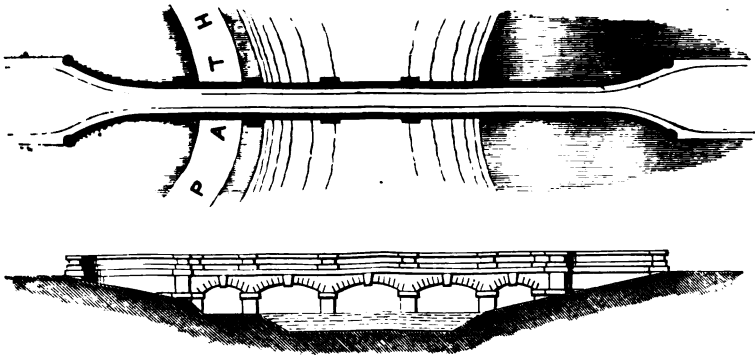


FIG. 167.

A shy, smartly performed, might send the rider into the water; and a carriage accident might be more serious. Try, therefore, to make the wings of such a length and spread that the horses may not see the water until they find themselves safe on the bridge, with a parapet on both sides.

Few things are more disagreeable than the end of a bridge stopping short, as it were, in one's face. Fig. 168 represents a perspective view of fig. 166. It will be seen that there is next to nothing to keep the horses to the road, and the bank outside the wings is so steep as to be nearly perpendicular, certainly so much so

as to defy planting. If the bridge is in a park, as it generally is, gorse and thorns will be good planting, but pleasure-ground shrubs should be avoided.

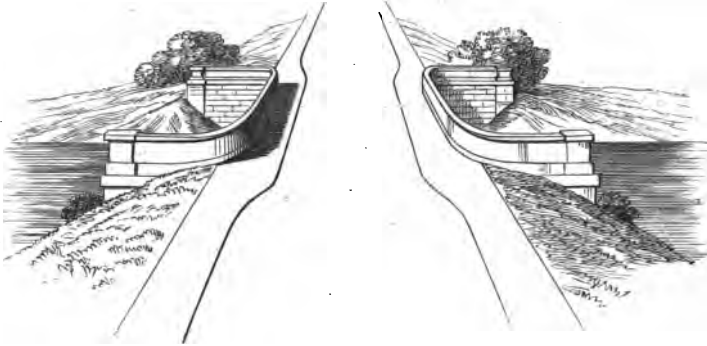


FIG. 168.

The wings of the bridge over the ornamental water in Kensington Gardens are very graceful and convenient; the plan is either an ellipse or cycloidal curve; the balustrade is unbroken.

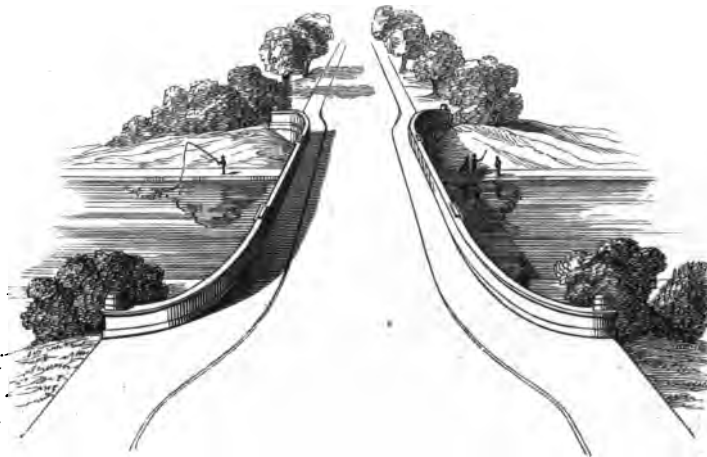


FIG. 169.

Fig. 169 is a perspective view of fig. 167. In most cases it will be economical construction to have a small arch at each end, usually a dry arch; this will increase the length of the bridge, relieve the wing wall, and, by accommodating a path by the waterside, add convenience and security to beauty.

It is only making the best of a bad matter to supplement the approaches of the bridge by posts and rails. If a bridge is undertaken, let it be complete from the mason's hands, having as little to do as may be with the carpenter or ironmonger. If, however, the bridge

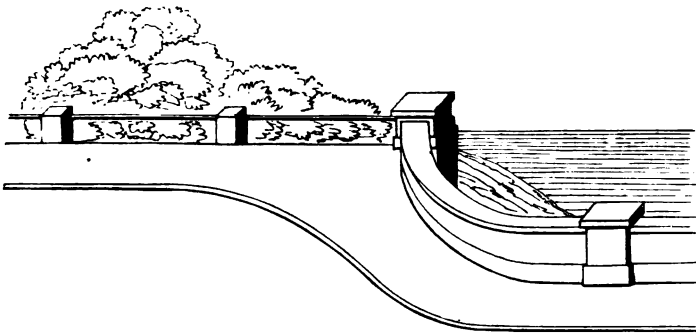


FIG. 170

is already built, and seems unsafe at the approaches, it may be necessary to supplement the wings with stone piers, about ten feet apart, carrying a square iron rail not less than $1\frac{3}{4}$ inch, set diagonally, the prolongation to start from the outer piers, and be parallel to the roadway, fig. 170, running well back to the level ground.

Fig. 171 shows a very good method of supplementing guard piers and rails to a dangerous bridge; indeed, these piers and rails would of themselves form a very appropriate parapet to almost any bridge in the classical style. It will be seen that the base is square, but the pier and cap cylindrical on plan. This composition may be treated in many ways: for instance, the rails

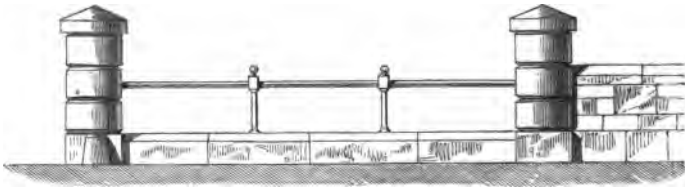


FIG. 171.

may be dispensed with, and a parapet as high as the top of the lower rustic substituted. The design is not original, but the writer was much struck by the appearance of the bridge in execution, and considers it well worthy the attention of bridge builders. The height from ground to apex of pier is about 6 feet 6 inches; the width of base and cylinder 2 feet 5 inches; the width of connecting coping 15 inches, chamfered at the top. The whole effect is very solid, and, at the same time, very picturesque. The bridge from which the sketch is taken has been built many years, and the writer was unable to ascertain the name of the designer.

It will be seen from the following sketch, fig. 172, that this design lends itself readily to an inclined

approach, a quality which all bridge builders will admit to be a very valuable one.

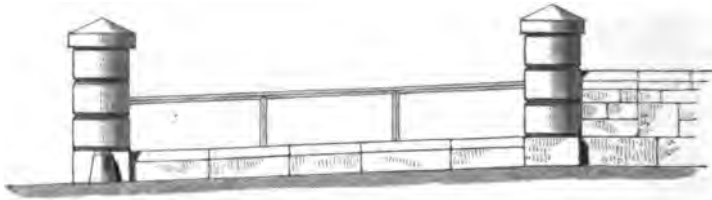


FIG. 172.

In the foregoing sketch, fig. 172, it will appear that the bridge is approached by an ascent, the coping being in a raking line following the slope of the roadway. Though there are objections to such a combination of lines as a strict rule, it being generally better to continue all lines horizontally and step down perpendicularly for change of level, there are many cases, particularly bridge approaches that are carried in a sweep, where a raking line is very picturesque. In such a case, the character of the bridge must be considered: its amount of decoration, its situation with respect to the house, the nature of the ground, &c.

The following sketch, fig. 173, shows the approach descending to the bridge, as sometimes happens.



FIG. 173.

The accompanying sketch is a design for a Gothic bridge with rather short wings. The roadway is level. Effect is sought to be given by the crenellated coping. The small side arches are of use in enabling anyone desirous of following the stream or lake—an angler, for example—to pursue his way without having to cross the road: a feat which is in some cases practically impossible. They also serve as culverts to carry off the stream when swollen by floods. A few stepping-stones in them are all the accommodation required for the angler's purpose.

Crenellating the coping is almost the only way properly to treat the parapet of a Gothic terrace. The ordinary pierced parapet with trefoils and quatrefoils, though suitable when applied to a roof, does not look well when placed on the ground.

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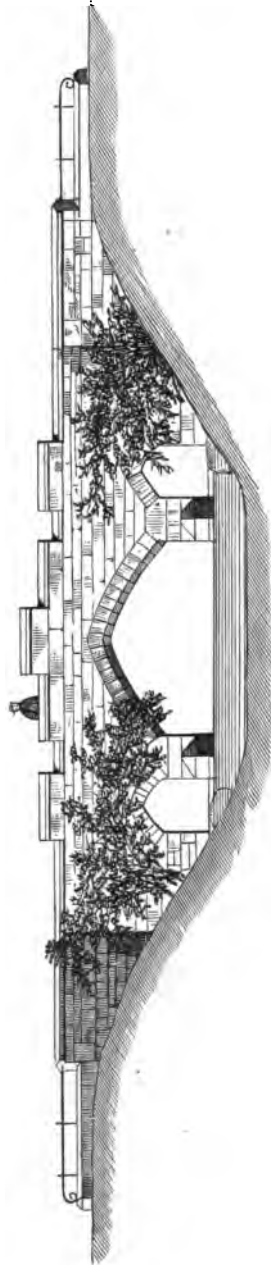


FIG. 174.

Timber bridges are scarcely suited to places of any pretensions: they suggest the idea of a temporary expedient, and, if of ornamental character, are very apt to look gimcracky. If the stream is very narrow, and a rustic treatment admissible, they will be less objectionable, but the fact that they are decaying year by year is patent. An employer would not like them to be whitewashed, in the manner of some railway viaducts, nor blackened with tar, like some of the Thames bridges above tidewater; and even were they so treated, the ends of the timbers would probably be in the soil, and therefore subject to decay from damp.

A rough stone bridge is not, in the end, more costly than a well-constructed timber one, and when once done requires no repair.

These remarks do not apply to rustic bridges in out-of-the-way situations, of very rough construction, and

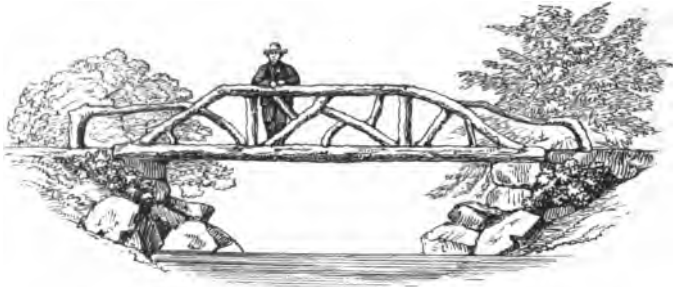


FIG. 175.

very cheap at first cost; nor, indeed, to more ornamental ones in pleasure grounds, where they only

accommodate a path. They refer to the bridges which carry the principal roads in a gentleman's grounds.

Fig. 175 is a sketch of a small rustic foot-bridge. It does not set forth any new principle, but the lines are correct as far as they go. A *balance* must be kept up, but *symmetry* is not necessary. It is in producing irregularity without wildness or contortion that the skill of the rustic designer is shown.

In this example the ends of the timbers, which are supposed to be either barked or unbarked, rest on rough stone piers, and thus the inevitable season of decay is at all events postponed.

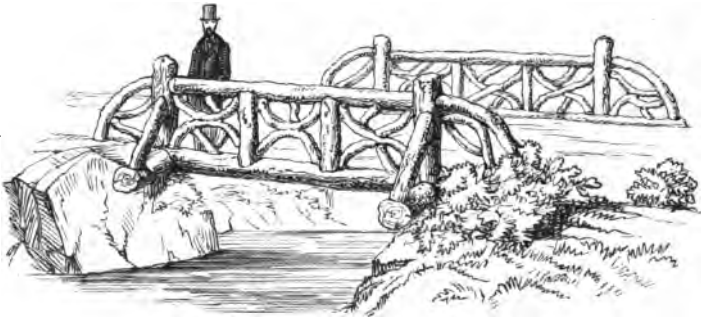


FIG. 176.

The above, fig. 176, is a rustic bridge of great elegance; it is situated in Central Park, New York, and was designed by one who had a special talent for rustic buildings of all kinds.

LAKES.

Although this subject has been most ably treated before by many eminent authorities, it has seemed to the writer that a few clear general remarks, and some plain practical directions, might be of use to many of his readers who may not desire to go farther into the subject, as in the present work only the most obvious errors and improvements are pointed out. Indeed, on this subject alone a large and copiously illustrated work might be written.

Contouring for Lakes, &c.—Wherever it is proposed to have a lake or piece of water of any kind, it is of the utmost importance that the levels should be taken and laid off on paper on the system known as ‘contouring.’

A contour represents the form that water would take at any given level were it let on to the ground.

We know that the water in a pond, which partially dries in summer, assumes a very different appearance, as regards outline, from what it had when the pond was full. The rising tide, we also know, materially alters the outline of the coast. If we suppose the water to be arrested at any given height, we have a contour line at a certain height above or below ‘Trinity mark.’ The diagram following, fig. 177, is an illustration of this system applied to a map with contour lines at five-foot vertical distances. Where the lines approach

each other, the ground is steep; where they are far apart, it is nearly flat.

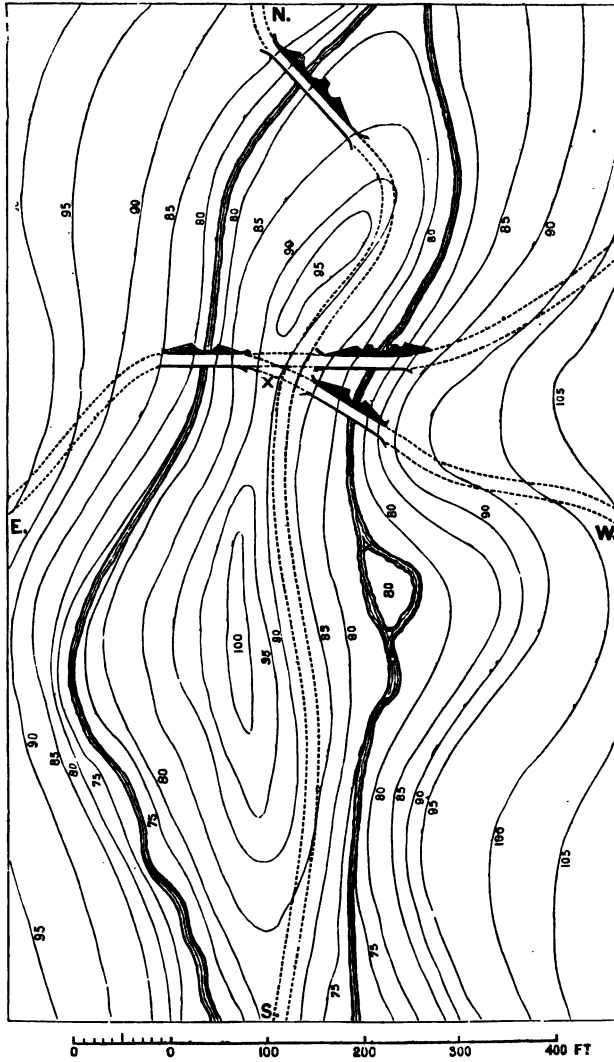


FIG. 177.

If it should be necessary to carry a road from E. to W., or from N. to S., a glance at the contouring will show that it cannot be done without bridges—in fact, minor viaducts—if the gradients are to be considered at all. In the present example there is no gradient more severe than 1 in 20. The road from N. to S. is almost level.

It is not supposed that two roads would ever be allowed to diverge at such a point as \times , where there should be a cutting of five feet; the sketch merely shows two ways of crossing the eastern valley. The three bridges connected with the transverse road are seen to be about eight feet above the banks of the brook. The bridge at the extreme north is six feet above the banks.

The direction of the brook can be seen from the contouring.

The principle is by no means new, but is not adopted as often as it should be. By its means cutting and filling can be calculated with great ease, the situation for the roads seen at a glance, and the drainage determined instantly. The writer once made a design for laying out a considerable estate for villa plots, showing the situations of the houses, stables, gardens, &c., from a map which was contoured at vertical intervals of three feet. Never having seen the ground, it was gratifying to find, on visiting it, map in hand, that few alterations were necessary, and these only with regard to the distant views. The writer does not go

so far as to say that he absolutely prefers a contour map, with the trees and topography generally set forth on it, to a personal inspection of the ground, but it simplifies the proceedings in a manner that none can understand who have not used it.

Colonel Frome, in his work, 'Outline of the Method of Conducting a Trigonometrical Survey of Geographical and Topographical Maps and Plans,' &c., says:—'It is hardly necessary to enumerate the advantages of a system of horizontal contours traced thus accurately on the plans of a national survey. Not only can the best general lines of direction for roads, canals, and railways, conduits for the supply of water, drainage pipes, &c., be ascertained without the trouble and expense of trial sections, but *accurate sections*, for whatever purpose required, may be traced to any extent across the country in all directions. Had this system been adopted on the Ordnance survey of England thirty years ago, an incalculable saving would have been effected on all the trial lines run to ascertain the best practicable directions for the railways that now intersect the country.'

Besides the general practical advantage derived from a contoured map, it affords innumerable patterns, so to speak, for sheets of water, all of which must of necessity be natural, and many of them extremely beautiful. In fact, it is only necessary to colour any hollow contour with a wash of light blue, and there is a sheet of water of natural form. A little cutting in the

direction where the ground is most level, which can be seen in an instant, a little increased elevation given to the prominences or miniature headlands, the introduction of islands, a few large stones, some sand, will, with judicious planting, when the water reaches almost any random contour, make a perfect lake; and as no two hills or valleys are exactly alike, it will be different from anything ever seen.

When the operations are confined to making a pond in a meadow, without extending it to the rising ground, it becomes very difficult to make a design which shall be natural. It is not easy to know what to do with the ground excavated, as it cannot be piled up all round, like a reservoir bank, as in fig. 178; nor can it



FIG. 178.

be evenly spread to a small depth over the surrounding ground, as in fig. 179, such treatment being un-

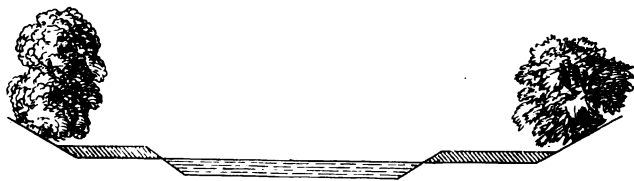


FIG. 179.

natural. The only way to treat a piece of water so as to look natural is to make the outline very irregular, with

deep bays, and by connecting the promontories with the hill-sides, form *spurs* projecting into the water (fig. 180).



FIG. 180.

Avoid the shape of a guitar, fig. 181. Endeavour to give some intricacy, as in fig. 182, where it will be seen

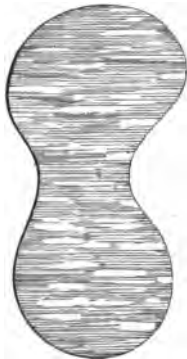


FIG. 181.

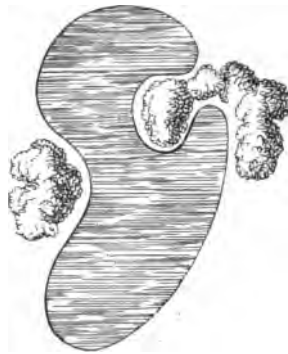


FIG. 182.

that, small as the pond is, its limits cannot be discovered from any one place. For producing intricacy and concealing the limits of a piece of water, islands will be found very useful.

In cases where there is little timber on the surrounding ground, it is not advisable to make a lake in a meadow, with much planting about it. A meadow is

usually devoid of trees, while the hill-side is clothed with them; unless therefore we connect the planting proper to the lake with the natural timber of the hill by a spur, partially or fully wooded, the effect will be unnatural. Indeed, the artificial formation of ground round a lake needs the greatest care, and it would be well to trust comparatively little to planting. Trees take time to grow, and winter discloses the defects in the formation of the ground.

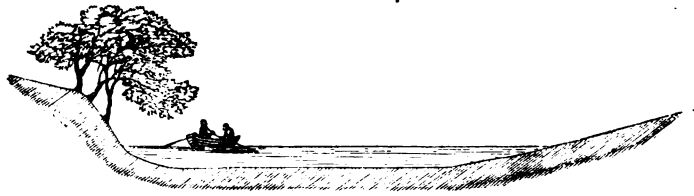


FIG. 183.

Gentle descents should be made here and there, or at all events in one place, by which the cattle may reach the water, and prolong the easy slope so that they may stand in it, which they cannot do if the bank is steep.



FIG. 184.

Few episodes in a scene are more charming than cattle cooling themselves in a lake. The long narrow bays may be somewhat shallower than the wider parts, and

bulrushes and aquatic plants are to be encouraged in those places. Let the projections be more or less steep and abrupt; and if it is possible to place there some large stones, so much the better. A sandy spit under an abrupt projection is very effective, but nothing should be half done; either the water bold against the bluffs, or a flat, sandy, or gravelly spit running well out from under overhanging trees.

If the ground on which it is desired to form a lake is of small dimensions, and if the views are self-contained, so that the lake will never be seen from a distance, or in combination with other features, such as hills or flats, everything will depend on the planting. The vista lines must be drawn with great care, and in no case should a path take its course by the edge of the pond, it should advance and recede. If the ground is very flat and uninteresting, raise mounds and introduce islands; these last give scope for the imagination, and will much assist in masking the sources and terminations. If the one be a cascade and the other a good stream, there is no need to mask either; but if the source be a mass of rushes, and the termination a *dam*, as is generally the way in which a lake is formed, they must be concealed by planting in such a manner that from no one point can both be seen; and if neither, so much the better. The islands may be connected by bridges, and a continuous way thus formed across the lake, and in certain cases from end to end. Such a path will multiply the vistas in a wonderful manner,

while the bridges themselves may be very picturesque. One of the best artificial sheets of water in England is in Birkenhead Park. The planting is perfect in design; the paths are not carried continuously round the lake, but advance and retreat alternately, presenting fresh vistas at every few yards. The islands are connected by bridges, whence the lake may be seen to great advantage; the limits are nowhere discernible, and although formed on ground presenting no natural advantages whatever—it was an old brick-field—the skill brought to bear on it has given it breadth, intricacy, and—what was most difficult in the case—*picturesqueness*. There is more to be gained by careful study of Birkenhead Park than can be got out of any work of similar size and character with which the writer is acquainted.

Where the ground is tolerably level, and where the lake can consequently be made of nearly any desired shape, it would be well to prolong the lake in the direction of the view, so that the spectator may look *down* it rather than *across*. On looking *across* a river, nothing is seen but the reflection of the trees, &c.; and at a very short distance, a river as large as the Thames at Reading is absolutely invisible; but if the view is *down* a stream no wider than a canal, the reflection of the sky is got, and the piece of water is then the most conspicuous object in the scene.

The water, as shown in fig. 185, being seen lengthways, will be distinct and bright in the direction of the

dotted line A, and in the direction of the dotted line B the reflections of the trees only will appear; breadth and contrast will thus be preserved. A summer house or similar object will add much to the appearance of the

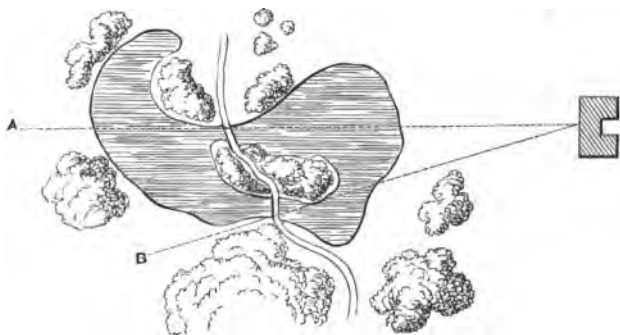


FIG. 185.

lake, whether placed on the island or on one of the promontories. A boat house should be in a bay rather than on a promontory, if a sheltered landing is desired. A two-story boat house is as ornamental and convenient a building as can adorn a gentleman's grounds. If distant from the house, it should contain a fireplace and cupboards, and, in short, be so fitted as to serve on occasion for the scene of a luncheon or tea-drinking. There is a great charm in an improvised *mezzo al fresco* entertainment, the ladies possibly taking the part of 'neat-handed Phyllises,' the gentlemen, if wise, looking on admiringly, and, if the contrary, doing incalculable hindrance, under the idea that they are assisting.

In fig. 186 we have a lake placed athwart the scene ;

it will reflect the trees only, and will scarcely be noticed, as it will differ from them in colour but slightly. The island will be nearly invisible; indeed, it will be necessary to go round the lake before the island is discovered.

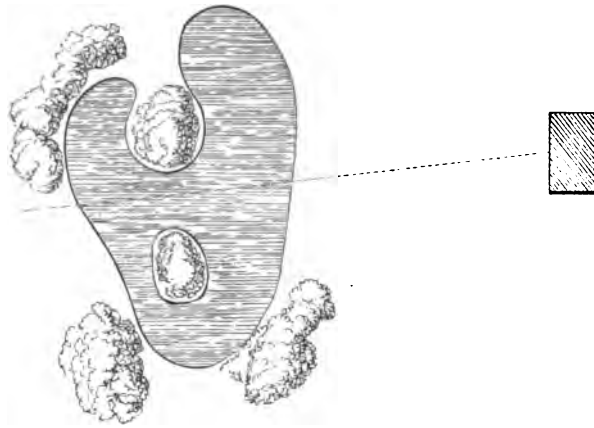


FIG. 186.

It is still more necessary to place the water end on, as it were, when it is distant and in the form of a river. Many sheets of water upon which large sums have been

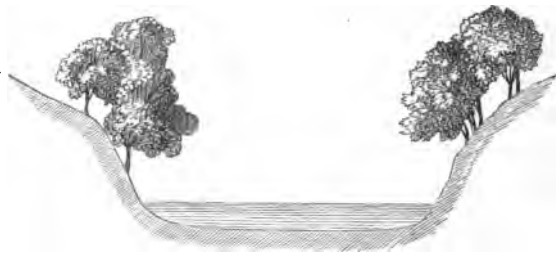


FIG. 187.

spent are from this cause quite invisible, though within view. The Spanish fleet could not be seen, 'because

'tis not in sight;' but when money has been laid out and the piece of water is really in view, it should be seen, or rather distinguished.

If the banks are precipitous and approach each other somewhat nearly, *both* must by no means have the same form. See fig. 187.



FIG. 188.

That fig. 188 is the better form may be seen by observing the course of a river, or the general character of almost all lakes. Where one bank is precipitous, the opposite rises in a gentle slope. Some of the Alpine lakes are indeed embedded more or less in mountains, but such pieces of water are eminently gloomy. Plenty of this kind are to be found in Scotland and Wales, but they always have a weird look, and excite emotions of horror, or at least apprehension, conveying the idea that they would be difficult places to get out of, whereas the aim and end of landscape gardening is to give pleasure by the contemplation of agreeable objects.

In that portion of the ground known as the 'wilderness'—a sort of rough space set apart for nature in her more rugged moods, yet never without traces of art—

more latitude is allowed, and such objects as caverns, torrents, cascades, and objects of apparent peril, such as imitations of the 'Devil's bridge,' &c., are admissible, but even then the emotion of fear must not be too strongly excited. In the cascades and grottoes of Tivoli we have a fair example of really frightful features made pleasant. The rush of water disappearing into the darkness is most striking, but the spectator feels safe. As for the main cascade, it is difficult to get a view of it, and the grounds generally admit of much improvement. In former times, before the course of the river was diverted, the scene from above the cascade must have been very beautiful. Turner has given it, idealised certainly, in one of his most charming works.

We there have the smooth sheet of water, smooth to the very brink, disappearing over the edge of the abyss in a manner exactly suited to the treatment and nature of water, but which would be entirely incorrect for a road or walk.

As regards the planting about sheets of water, it is sure to be good practice to plant the bluffs or headlands, treating them as *wood-side*, leaving the opposite shores, which should be flat, comparatively unplanted, considering them as *meadow*. It is only recently that landscape gardeners appear to have known anything about the proper treatment of water. The masters of the last century were very deficient in this respect, but there are many living professors whose works leave little to be desired. There is no branch of the art

which admits of a more patent success or more egregious failure.

If the levels are such that it is impossible or unadvisable to make a large lake, while it is comparatively easy to make two or more small ones, much art is displayed by making them seem one when viewed from a little distance. If the limits are concealed by judicious planting, the several sheets of water connected by vistas embracing them, the roads humoured so as to avoid the weak places, and the dams carefully studied, the work will most likely be successful. It is, however, a great art to know speedily what is possible and what is not; much time is wasted in trying to get over impossibilities. A conquest of difficulty is satisfactory, but not so to find, after great trouble, that what is attempted cannot by any means be accomplished. Perhaps it is in this rapid taking in of possibilities and impossibilities that the professor best shows his worthiness of the art: with some it is intuitive, with others merely experimental; and as experiments are expensive, the former have much advantage over the latter.

The writer's views have now been given on the following subjects:—Entrance roads; site of house; style of house, with gardens appropriate; description of the various styles of landscape gardening; walls, terraces, steps, balustrades, vases, and pedestals; architectural and winter gardens; bridges; pavilions; fountains; basins; lakes, contouring, and treatment of water generally; with, here and there, remarks on architectural and

landscape gardening, which he hopes may be found interesting to the general reader: they contain nothing particularly new to the profession.

CONCLUDING REMARKS.

That this work does not do justice to the subject the writer is aware, but it contains as much as he thinks he can say with advantage; not that the subjects are by any means exhausted, but the character of the present work scarcely admits of more elaboration. Before closing, he will endeavour to show by the following extracts from some of Vanbrugh's letters to the Earl of Manchester, taken from 'Court and Society from Elizabeth to Anne,' edited from the Kimbolton Papers by the Duke of Manchester, and by the kind permission of His Grace allowed to appear in these pages, the intimate connexion between the architecture of the *house* and that of the *garden*, in Vanbrugh's eyes at least:—

' Your lordship will here see something that differs in the last of the rooms from the common mode, which is, to go immediately out of the drawing room into the bed chamber. But the drawing room here, falling in the beginning of the line, had the bed chamber been next, there could have been *no regular or proper way out of this front into the garden*, which would have been an unpardonable want. There was, therefore, a necessity for some new contrivance, and I thought there could nothing in reason be objected to being supplied

with a large noble room of parade between the drawing room and the bed chamber, especially since it falls *so right to the garden* that the door is in the middle of the room, and takes exactly the middle walk and canal.'

Again, at p. 250, vol. ii., he says :

' We considered how to dispose the stairs down into the garden so as not to break too much into the terrace, and all that matter will be very well.'

Though all may not have to do with such extensive works as Vanbrugh had, every architect and every landscape gardener has at some time to consider the connexion between the house and the garden; and to these this work will, it is hoped, recommend itself.

The writer knows that many of his remarks will seem dogmatical, especially in the portion of this work which treats of *lakes*. He can only say that he has expressed no opinion for which it seemed to him he could not give good reason. If he is wrong, as in many cases he may be, in some he must be, he must assume a certain responsibility; but he never saw a book containing little else than *possibly, perhaps, probably, and in some cases, &c.*, which could be of benefit to anyone seeking guidance.

By the profession he earnestly hopes this little work will be kindly received, and by amateurs he trusts it may be found not entirely without interest.

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